APRIL · 1956



Leading Publication in the World of Offset-Letterpress Printing

THE INLAND PRINTER

This Printer Specializes in Paint Color Cards

How Vermont Printer Revived Dying Business

Suggestion System Cuts Costs, Aids Production

Condition of Press Important in Premakeready

Using Caps, Lower-Case, Italics in Type Display



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ber and 13–46 years in May. See *ill.*, p. 927.
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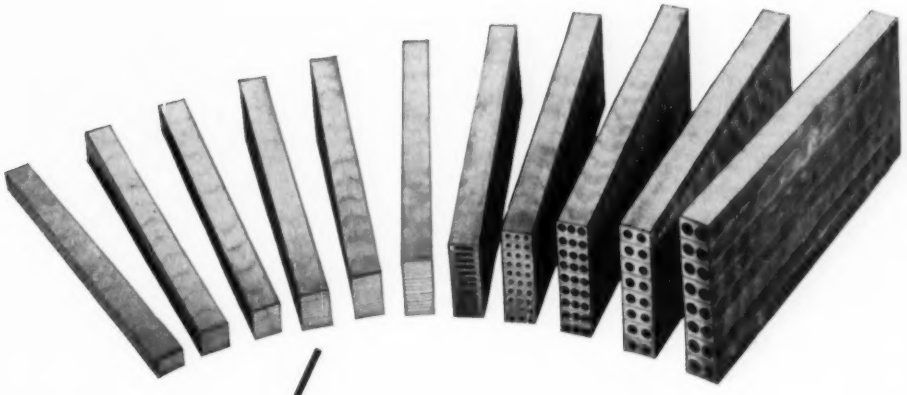
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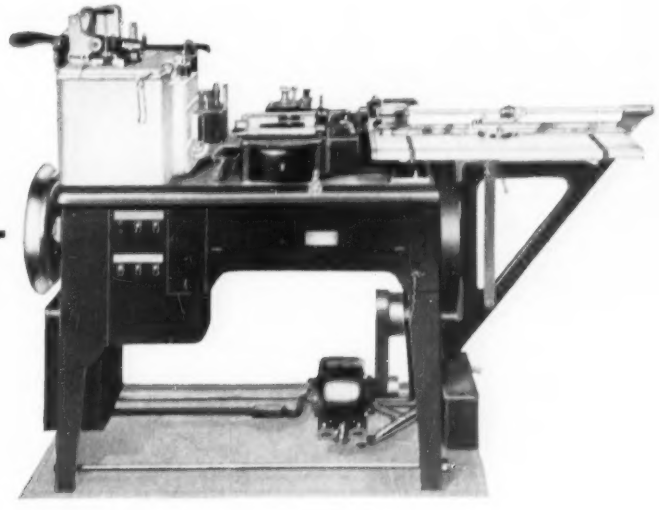
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APRIL 1956
Vol. 137 No. 1

The Inland Printer

THE LEADING PUBLICATION IN THE WORLD OF OFFSET-LETTERPRESS PRINTING

LETTERS TO THE EDITOR

Just Found Out About Pin-Ups

Editor, The Inland Printer

We have pleasure to inform you that we are a constant subscriber to *The Inland Printer*. We are letterpress printers and lithographers and one of the largest lithographers in the British Colony of Singapore. We possess up-to-date machinery and we specialize in label and calendar work.

Lately we have found that calenders of a stereotyped design but with various paste-ups of pin-up girls, models, picturesque scenery, etc. can sell. We are prepared to have an attempt at this venture but unfortunately our colour-retouchers are few and actually occupied with other things all the time. We thought perhaps you would kindly direct us to some firms who are willing to vend to us colour-retouched photographic plates for lithographic purposes of pin-up girls, models, etc. out of their old stocks not liable to legal rights. And hence we are writing to seek your assistance.

We shall be glad should you be able to give us as much information as you can.
—Wong Tikyun, Tien Wah & Company, Singpore, British Malaya

Accolades for Specimen Review

Editor, The Inland Printer

Thanks a million for the wonderful displays Mr. Frazier has been giving our work. We really appreciate it. Of course, the real pay-off comes from the customers and prospects that we mail to, as they are keeping us loaded up with work. In fact, we had to hire two more people in the plant.

(Turn to page 4)

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Manuscripts

The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 79 West Monroe Street, Chicago 3, Illinois.

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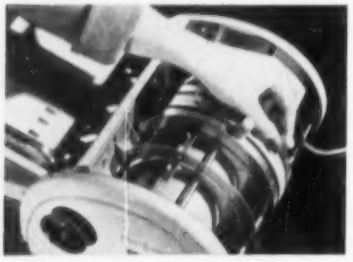
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LETTERS TO THE EDITOR

(Letters to the Editor began on page 3)

Along with this letter is our latest mailing piece. This will give Mr. Frazier a preview of it as it won't go into the mail until the latter part of this week. We are enclosing some proofs for him, just in case he would like to place it in a future issue. We'll let you know how many got the answer.

—E. John Schmitz, Jr., E. John Schmitz & Sons, Inc., Baltimore, Maryland

Reads IP Even While Vacationing

Editor, The Inland Printer

Getting away from the northern climate to enjoy some of that Florida weather I took along some of the recent issues of *The Inland Printer* to peruse and read in my leisure.

As usual, they were very interesting and informative and I really enjoy keeping up with the progress and improvement in technique.

The December issue was a homecoming or "get together in print" for me. To begin with page 70, your comments to John Bethune of Berkeley, California, my associate with whom I worked when he owned a plant in Chicago, are very interesting to me because we debated the value of type faces and spacing on many occasions together.

Page 83 shows Harold E. Sanger, one time head of Chicago School of Printing where I had the pleasure of teaching estimating and correct printing practice.

On page 90 a picture showing Mr. Charles Oliff of W. F. Hall Printing Co. with a group of old timers with whom I had the pleasure of working for several years.

The Cuneo Press expansion on page 94 reminded me of the early '30s when the future did not look as bright as it is today but there was work at Cuneo and I needed it. The years I spent there were enjoyable ones and I learned a lot there.

Last but not least, the item about Charles Krebs of R. R. Donnelley & Sons Company completing his 50th year with the company, brought back memories of about 45 years ago when he showed me how type lice crawled through the nick of Monotype, and the apprenticeship served in this great institution that we called the "Academy."

While the items in this particular issue may have a particular significance to me, it shows how well you cover the human interest of this great industry.

I think the Annual Directory is a fine addition to the magazine and it has been very helpful on several occasions.

—Charles F. Vavrik, Vavricks Evergreen Manor, Sawyer, Michigan

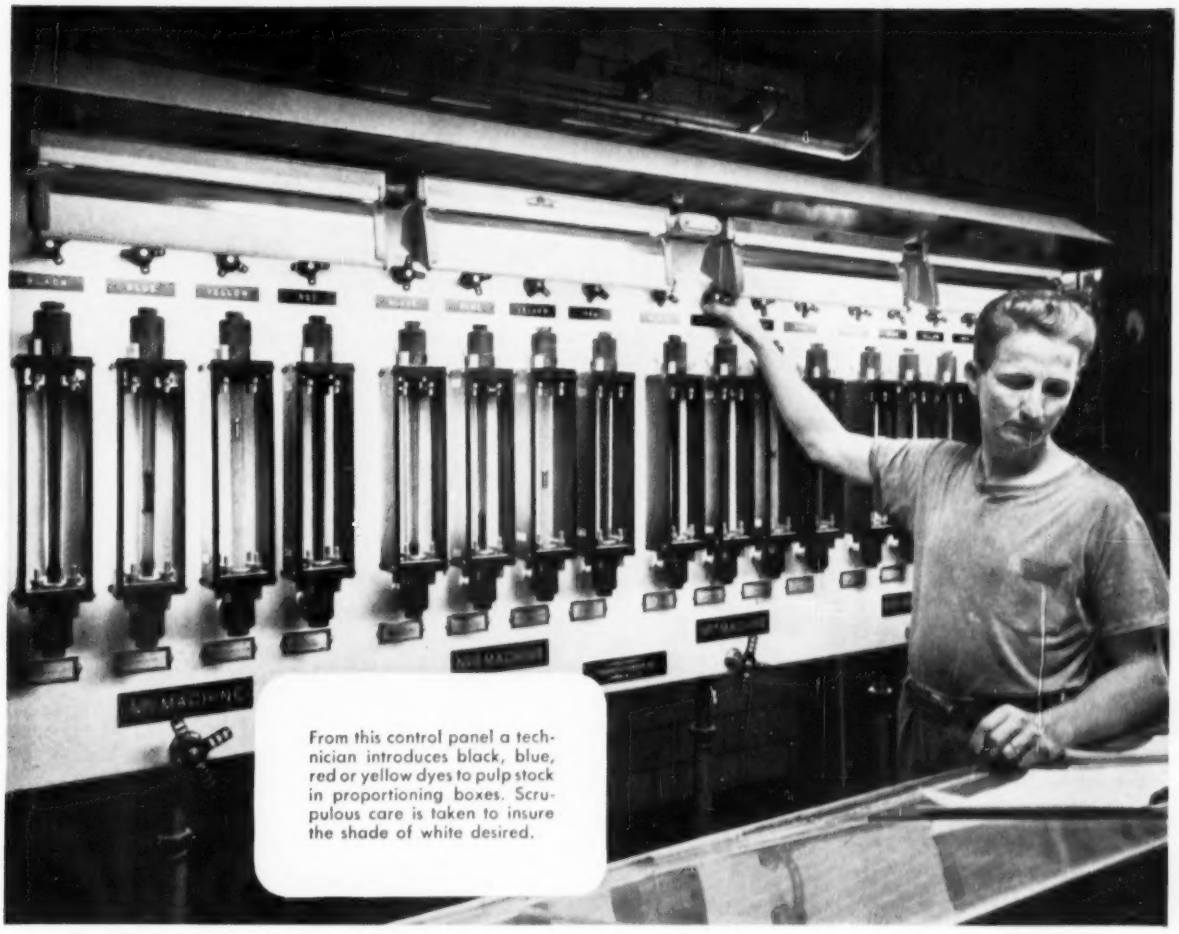
Likes "Modern Type Display"

Editor, The Inland Printer

J. L. Frazier's series of articles on "Modern Type Display" is ideally fitted to class use in a class I happen to be teaching, and I suspect there are other teachers who feel the same.

Is there any chance that the series may be reprinted in the near future in book form? If so, put me down for at least two copies.

—Thomas C. Ryther, Supt., University of Kansas Press, Lawrence, Kansas



From this control panel a technician introduces black, blue, red or yellow dyes to pulp stock in proportioning boxes. Scrupulous care is taken to insure the shade of white desired.

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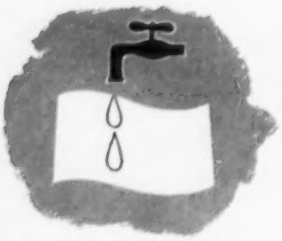
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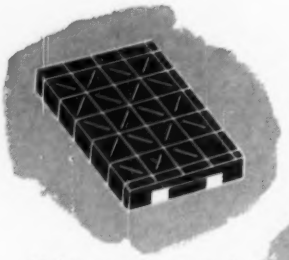
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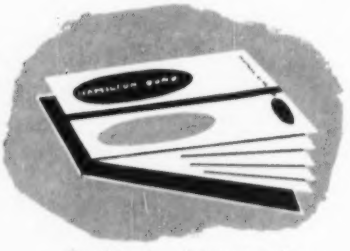


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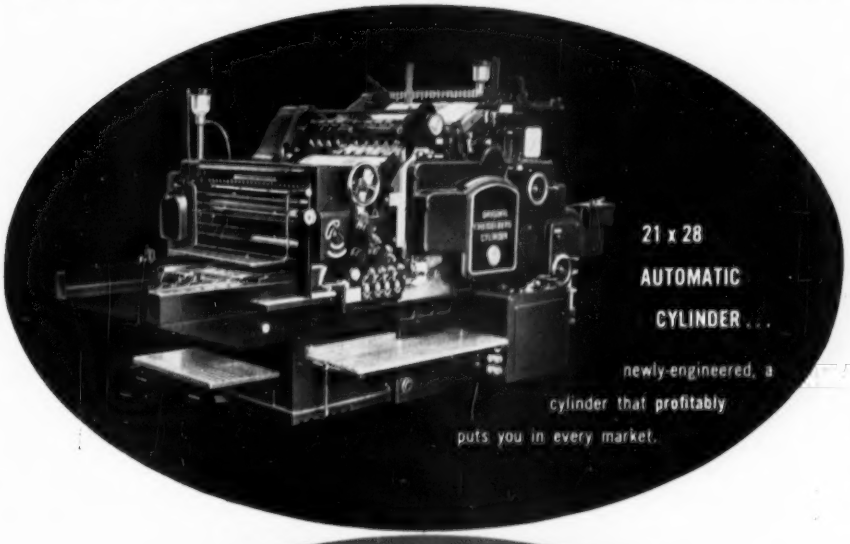
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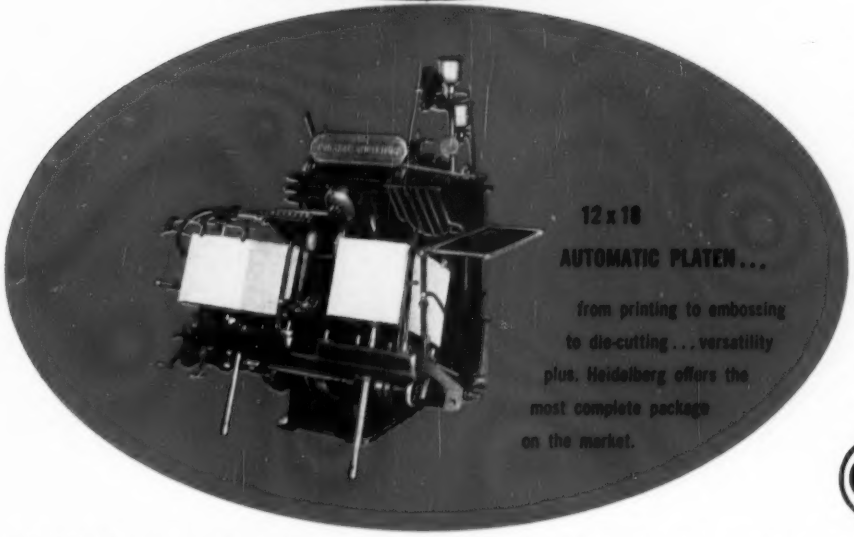
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For Busy Rubber and Plastic Plate Molders

HOW TO CHOOSE A PLATE MOLDING PRESS

*(Reading time 5 minutes)**

ONLY in the rubber and plastic plate making processes is a single piece of equipment so highly responsible for the accuracy, life, and general value of the finished plates as is the molding and vulcanizing press. The molding press produces both the matrices and the plates. Since the plates cannot be hand finished to the same extent as electrotypes and stereotypes, it is essential that they be molded as perfectly as possible. These very facts account for the production simplicity and relatively low investment cost of a rubber or plastic plate-making department. But of even greater importance, they emphasize the necessity of careful press selection.

Press accuracy

Press accuracy is obviously the most important feature of any molding equipment. Accuracy alone, however, cannot be the only consideration. Other important features to be carefully investigated include: platen size, tonnage capacity in relation to size, uniformity of platen heating, choice of steam or electric heat, maximum speeds and controls for press closure and pressure build-up, operating and maintenance costs, and performance under continuous heavy-duty service.

How can the accuracy of a molding press and its ability to maintain its accuracy be known in advance? A large diameter ram approaching or equalling the dimension of the platen is extremely desirable in such equipment. With a ram underlaying nearly the entire working area, there is little or no chance for platen deflection. The importance of this is evident when it is realized that the ultimate load in a press is applied on the molding thickness bearers, which are often at the extreme edge of the platens. In addition, there are several basic features of hydraulic press construction that will assure the maintenance of initial press accuracy. For example, presses of four-column design, while common many years ago, have long since given way to the more rigid, permanently accurate designs employing the superior side plate and band housing types of construction.

Correct press size

The handicap of too small a molding press can prove far more costly than the possibility of over-investment in too large a unit, although extremely excessive size can likewise be a waste, if not an actual handicap. Determination of size for a given application depends upon: (1) maximum overall size of chase where type forms will be molded, (2) maximum overall size of originals or pattern plates where these are to be used for molding, (3) maximum overall size of matrix, or group of matrices, where these are to be "ganged" for molding, (4) consideration of future volume and type of work.

Adequate pressure capacity

The maximum rated tonnage of a molding press, in relation to its platen size, is the next essential consideration. As in the case of size, a press of too low tonnage capacity can prove a costly error, although excessive tonnage can also be a handicap and wasted investment. Deciding on the proper press tonnage involves mainly: (1) maximum pressure per square inch of work area required to mold the matrix and plate materials, (2) nature of the forms and plates to be handled, (3) consideration of trends in molding materials being developed.

Steam vs. electric heating

There has been considerable controversy as to whether electric or steam heating is preferable for vulcanizing presses. The method of heating is not, in itself, important, providing the heat is uniform over the platen surfaces and remains so at all times. There are, however, definite advantages in the proper choice of steam or electric heating. This choice should be determined by press size, types of plates to be made, plant conditions, and relative local costs of gas and electricity.



Proper operating controls

Inadequate or inefficient operating controls minimize the usefulness of an otherwise satisfactory press. Proper operating controls must provide (1) accurate control of the closing stroke of the press particularly at the point of contacting the work, (2) application of molding pressure at an accurately controllable rate, (3) accurate control of molding pressure itself. If the nature of the work is such that these operations are to be uniformly repeated, mold after mold, the use of semi-automatic controls should be considered. Optional control arrangements should be available from the press manufacturer.

Overall considerations

The experience of the press manufacturer is a factor that must not be overlooked. Lake Erie Engineering Corporation is not only one of the world's outstanding builders of hydraulic presses for heavy industry, but has produced more than 1,000 molding presses for the printing and allied industries. These firms are engaged in molding the most precise types of rubber and plastic plates in plants of all types throughout the United States, Canada, and fifteen foreign countries . . . a record unmatched by any other hydraulic press builder.

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THE MODEL 27 ACRAPLATE illustrated is one of ten models ranging in capacity from 115 to 550 tons and having platens measuring from 17" by 22" to 36" by 44".



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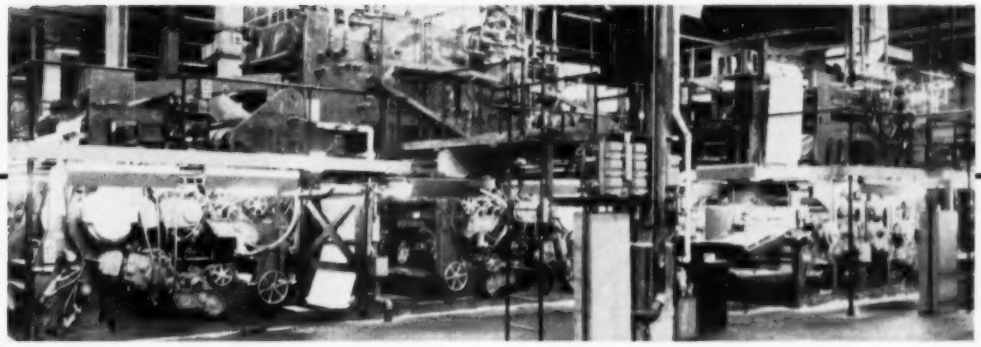
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HOW TO CHOOSE A PLATE MOLDING PRESS

*(Reading time 3 minutes)**

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The maximum rated tonnage of a molding press, in relation to its platen size, is the next essential consideration. As in the case of size, a press of too low tonnage capacity can prove a costly error, although excessive tonnage can also be a handicap and wasted investment. Deciding on the proper press tonnage involves mainly: (1) maximum pressure per square inch of work area required to mold the matrix and plate materials, (2) nature of the forms and plates to be handled, (3) consideration of trends in molding materials being developed.

Steam vs. electric heating

There has been considerable controversy as to whether electric or steam heating is preferable for vulcanizing presses. The method of heating is not, in itself, important, providing the heat is uniform over the platen surfaces and remains so at all times. There are, however, definite advantages in the proper choice of steam or electric heating. This choice should be determined by press size, types of plates to be made, plant conditions, and relative local costs of gas and electricity.



Proper operating controls

Inadequate or inefficient operating controls minimize the usefulness of an otherwise satisfactory press. Proper operating controls must provide (1) accurate control of the closing stroke of the press particularly at the point of contacting the work, (2) application of molding pressure at an accurately controllable rate, (3) accurate control of molding pressure itself. If the nature of the work is such that these operations are to be uniformly repeated, mold after mold, the use of semi-automatic controls should be considered. Optional control arrangements should be available from the press manufacturer.

Overall considerations

The experience of the press manufacturer is a factor that must not be overlooked. Lake Erie Engineering Corporation is not only one of the world's outstanding builders of hydraulic presses for heavy industry, but has produced more than 1,000 molding presses for the printing and allied industries. These firms are engaged in molding the most precise types of rubber and plastic plates in plants of all types throughout the United States, Canada, and fifteen foreign countries . . . a record unmatched by any other hydraulic press builder.

A thorough consideration of *each* of the factors considered here will yield the greatest possible advantages to any plant using rubber or plastic plates. Inferior molding equipment will reduce or eliminate the advantages and economies of rubber or plastic plate printing.

THE MODEL 27 ACRAPLATE illustrated is one of ten models ranging in capacity from 115 to 550 tons and having platens measuring from 17" by 22" to 36" by 44".



SEND FOR DETAILS — *The information published above is a summary from the bulletin entitled: CHOOSING A PLATE MOLDING PRESS which has been used as a guide by leading plate molders for many years. The bulletin itself will bring you many additional details. Write for a copy today.

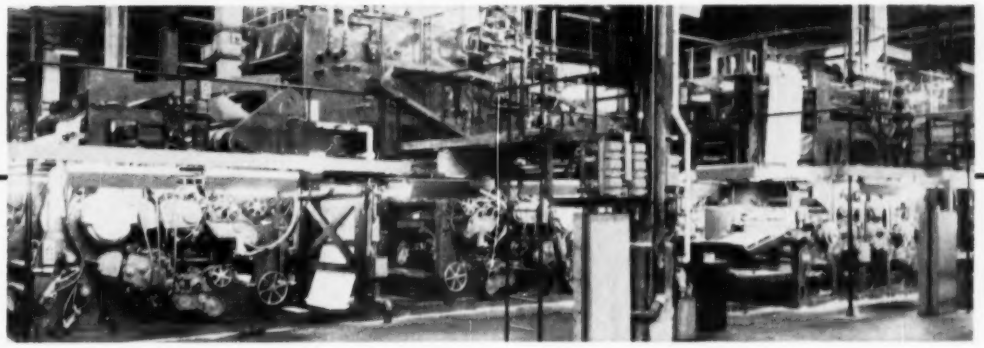
LAKE ERIE ENGINEERING CORP.
504 Woodward Ave. Buffalo 17, N. Y.

Manufacturers of the Lake Erie DIRECTOMAT... the leading equipment for direct pressure mat molding.

LAKE ERIE® ACRAPLATE® DIRECTOMAT®

LAKE ERIE HYDRAULIC PRESSES

BUY BABCOCK FOR COLOR



a complete line of COLOR equipment for R.O.P., Magazine, Gravure and Offset.

PRINTED ON BABCOCK PRESSES:

Time
Life
Cosmopolitan
Harper's Bazaar
House Beautiful
Good Housekeeping
American Home
Family Weekly
American Weekly
Town & Country

To publishers and printers with an eye toward highest-quality workmanship and operational efficiency, BABCOCK offers a complete line of COLOR equipment for letterpress, offset and gravure users, available with former or jaw folders. BABCOCK also manufactures R.O.P. color units, gate folds, imprinters, sheet-fed offset and proof presses of utmost reliability and has had extensive experience in designing and building presses to individual requirements.

Remember, COLOR sells, and COLOR'S at its best on a Babcock press!

BABCOCK

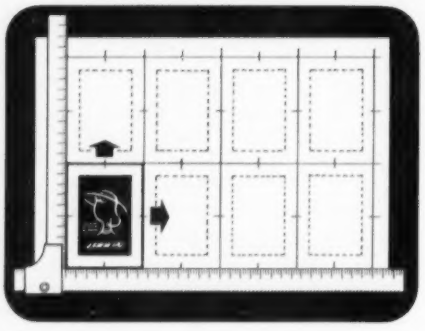
PRINTING PRESS COMPANY
CANTON, OHIO

"Competence Guides Our Future"





The selling power of repetition is yours with *Magnastep* by Lanston



Here is a low cost STEP AND REPEAT Machine which is precision engineered to meet the exacting requirements of the Lithographic, Photo-Engraving, Gravure and Silk Screen processes. Whether for single- or multi-color work, the LANSTON Magnastep handles any assignment where plate sizes are 30″ by 42″ or smaller.

You will be interested in the simplified operation of this machine, delighted at its versatility, pleased at the saving of both operator's time and shop floor space and impressed with the quality of the work it will turn out. And, best of all, you will be pleasantly surprised at the low initial investment required!

We will be pleased to send you complete information if you will fill out and mail the coupon below.

STEP AND REPEAT PRINCIPLE of the Lanston MAGNASTEP consists of a metal film holder positioned by accurately machined and graduated horizontal and vertical rules, held in position by a new magnetic application, which allows the movement of the film holder, either horizontally or vertically, from one predetermined exposure to another over the maximum printing area of 25″ x 38″.

The Lanston MAGNASTEP is the ideal first machine to take care of your single color step-and-repeat needs, and can, with competent operation, handle multi-color work.

Of course, the Lanston MAGNASTEP may easily be used as a conventional vacuum frame at any time.

LANSTON MONOTYPE MACHINE CO., DEPT. IP
24th and Locust Sts., Phila. 3, Pa.

Gentlemen:
Please send me Folder No. A-301, describing advantages of the new Step and Repeat Lanston MAGNASTEP.

Name .....

Firm Name .....

Address .....

City & State .....

Lanston *monotype machine co.*
24TH AND LOCUST STS., PHILADELPHIA 3, PA.

BRANCH OFFICES: 80 Federal St., Boston 10, Mass. • 216 West Jackson Blvd., Chicago 6, Ill. Room 332, Healey Bldg., 57 Forsyth St., Atlanta 3, Ga. • 441 Lexington Ave., New York 17, N.Y. 115 New Montgomery St., San Francisco, Calif.
IN CANADA: Monotype Company of Canada, Ltd., 77 York St., Toronto 1, Ontario
ALSO REPRESENTED BY: Roberts & Porter, Inc. (principal cities) A. E. Heinsohn, Inc., 1443 Blake St., Denver, Colorado

Type set in Monotype Caslon and 20th Century

EASTERN

Atlantic

Manifest

EXCELLENCE IN FINE PAPERS

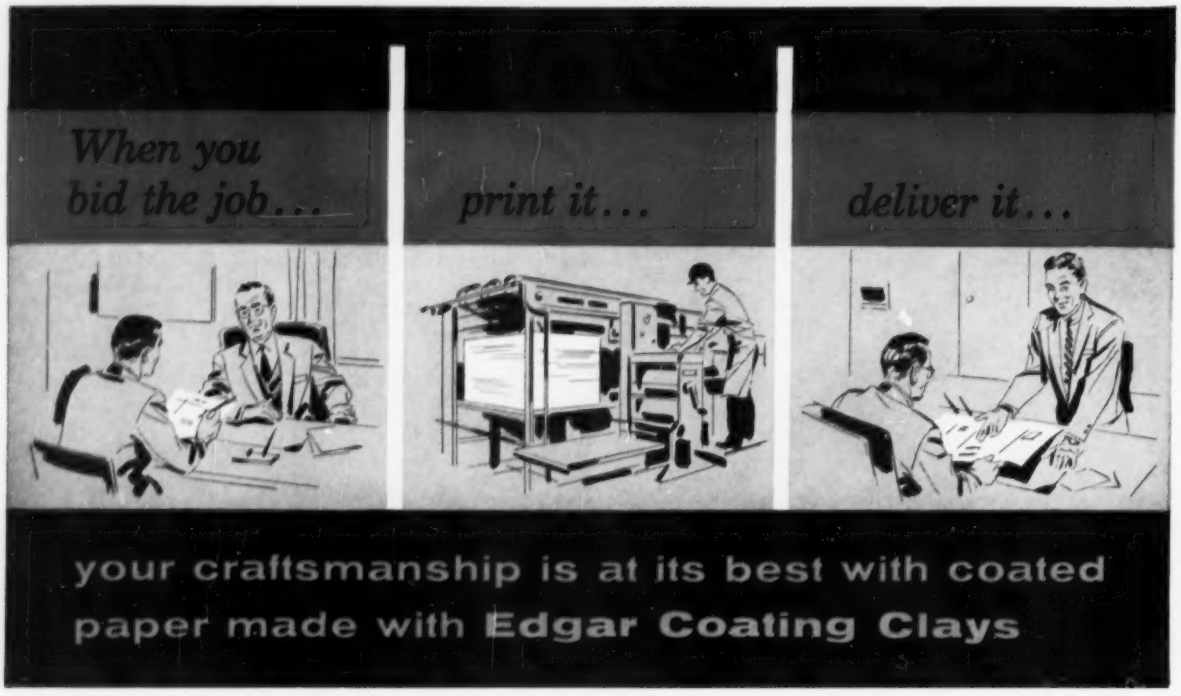


This symbol of the Eastern Corporation is your guarantee of excellence. Backed by a proud heritage founded on generations of paper making—it signifies the excellence in quality of *Atlantic* and *Manifest* business papers. This has made *Atlantic* first in sales of all genuinely watermarked bonds... and *Manifest* the leader in economy bonds.

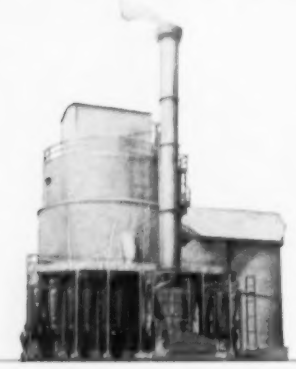
Atlantic Papers

PRODUCTS OF EASTERN CORPORATION, BANGOR, MAINE · MANUFACTURERS OF QUALITY PAPER AND PULP

MILLS AT BANGOR AND LINCOLN, MAINE · SALES OFFICES: NEW YORK, BOSTON, PHILADELPHIA, CHICAGO AND ATLANTA



A recent "first" for Edgar Clay technicians is the "Spray Drying" of paper coating clays. This process—same as the one used to make your morning's instant coffee—is carried out in the modern plant shown here. Product is an ultra-uniform coating material that does new and amazing things to paper quality.



Edgar Coating Clays—by M & C—give coated papers many superior qualities which mean enthusiastic customers and extra profits for printers and lithographers.

Scientific Management Starts at M & C, where emphasis is placed on broad research, modern processing and strict quality control. By mining and refining selected kaolin clays—with papermaking in mind—we are able to produce coating materials that display outstanding characteristics.

Papermakers Take Over. In the paper mill, pure, satiny, finely-divided Edgar Coating Clays join an adhesive. The mixture—"color," by name—is applied to the paper by continually-improving coating processes to yield a surface of maximum printability and appearance.

Printers Bring It To Life (as only proud craftsmen can) with a job that pleases everyone. So, put these quality papers—with their perfect surface texture and smoothness—in *your* pressroom. Your reward will be clean, sharp, high-fidelity reproduction . . . great brilliance . . . high opacity . . . fast press runs . . . low ink costs.

Next time—as the mark of a modern, progressive printer—specify Edgar Clay-Coated paper . . . probably as close as your nearest paper house.

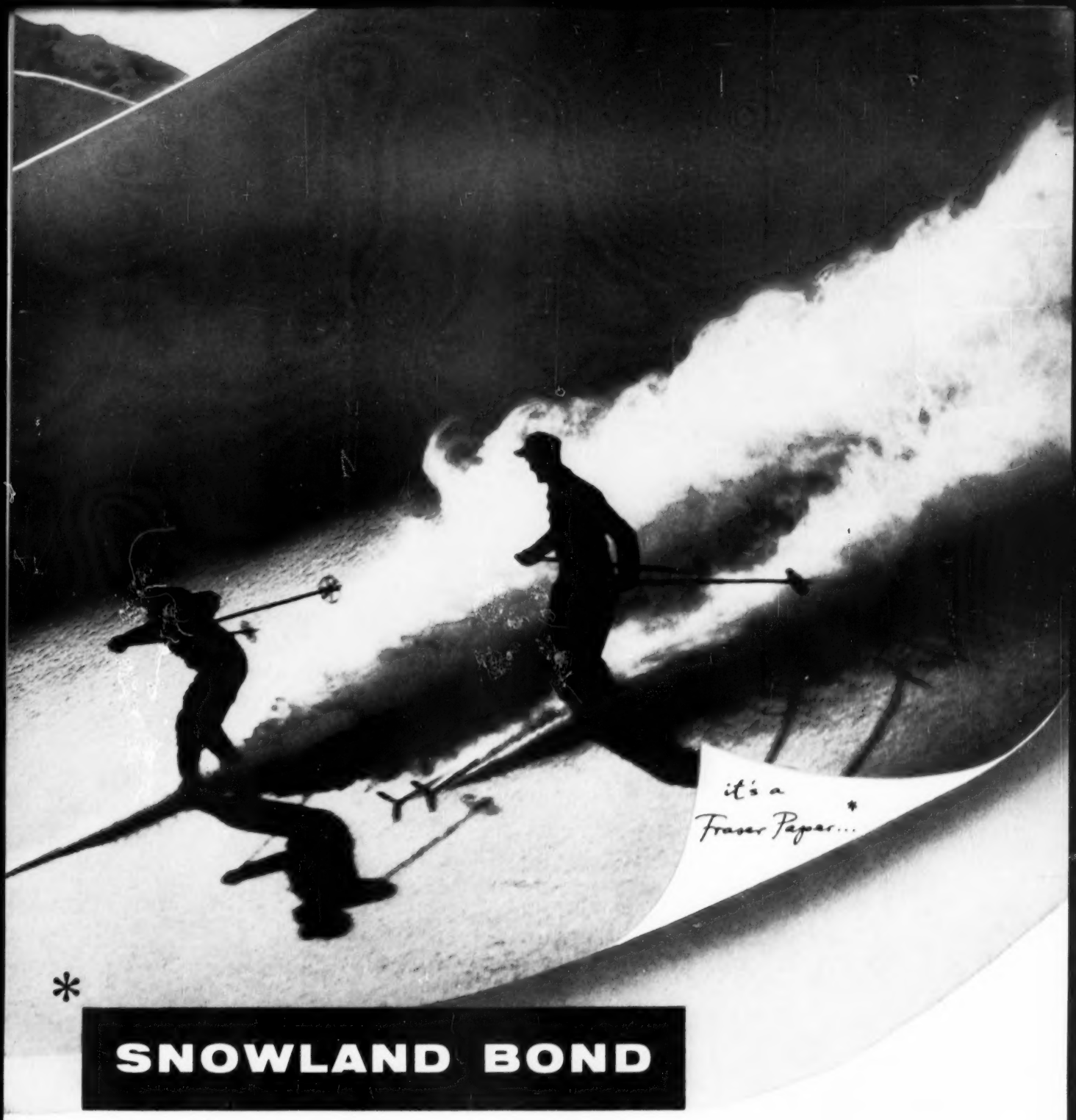
Edgar **EDGAR PRODUCTS** *from . . .*

M&C **MINERALS & CHEMICALS CORPORATION OF AMERICA**

7 ESSEX TURNPIKE, MENLO PARK, NEW JERSEY

Finest Paper Clays Modern Technology Can Produce

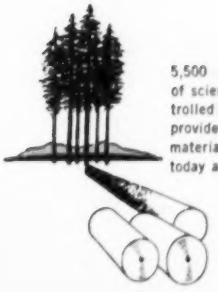
EDGAR
Coating and Filler
CLAYS



*

SNOWLAND BOND

Off to a swift start, bound for a smooth run, destined for a fine finish: that, in a sentence, tells the success story of Snowland Bond. Like skill in skiing, the quality of this good bond is far from a matter of chance. It is pre-determined: by the consistent source of Fraser raw material . . . by meticulous methods of manufacturing . . . by established standards of technical control . . . by exacting final mill inspection . . . by modern protective packaging . . . and even constant follow-through by trained Fraser service engineers in customer plants checking actual pressroom performances. Build repeat business with this line. Carried by leading merchants.



5,500 square miles of scientifically controlled Fraser forests provide quality raw material for papers today and tomorrow.

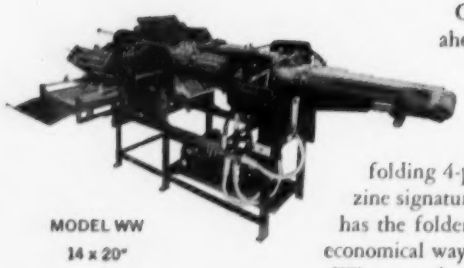
FRASER PAPER, LIMITED

Sales offices: NEW YORK, CHICAGO

Mill: MADAWASKA, MAINE

7 Clevelands...

All Years Ahead in Utility, Speed and Earning Capacity . . . Proved by Performance, NOT just idle claims!



MODEL WW
14 x 20"

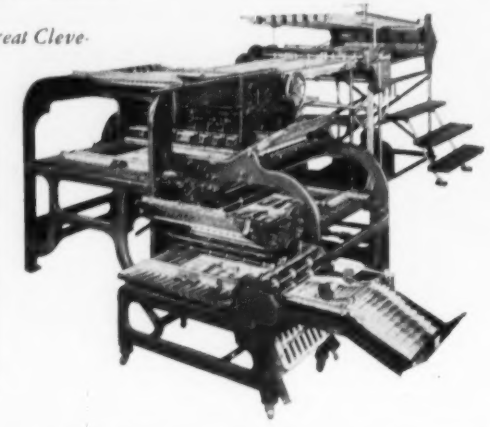
Every Cleveland folder, large or small, has established a world-wide reputation for dependable service. Over the years, research and development have gone ahead. The top quality of Cleveland Folders *has never varied.*

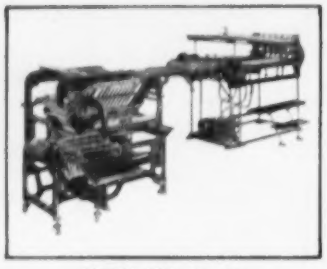
There's a Cleveland for every folding job, ready to prove its versatile superiority. Whether your requirements call for folding 4-page circulars, inserts, greeting cards, magazine signatures . . . numberless special jobs . . . Cleveland has the folder needed to handle it the best and most economical way.

When you buy a Cleveland folder you've made an investment in profitable production. Don't be satisfied with less.

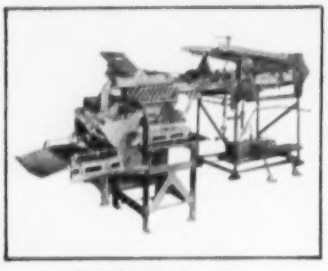
Send for complete information on the 7 great Cleveland Folders.

MODEL KK
44 x 58"

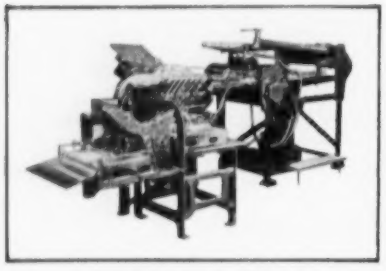




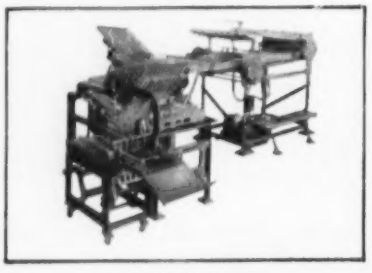
MODEL MM 28 x 58"



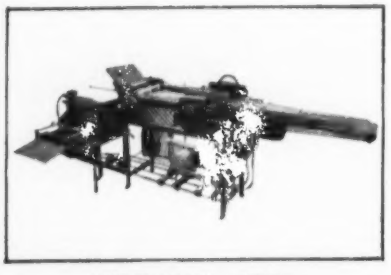
MODEL OO 22 x 28"



MODEL OS 19 x 25"



MODEL MS 25 x 38"



MODEL AT 17½ x 22½"

ILLUSTRATED CIRCULARS ARE AVAILABLE FOR ANY OF THE ABOVE MACHINES

DEXTER FOLDER COMPANY

General Sales Office

330 West 42nd Street New York 36, N. Y.

2607



COLOR PHOTOGRAPH BY ANTON BRUEHL

You can even *hear* a fine Letterhead!

PICK UP A LETTERHEAD printed on HOWARD BOND and you can see, feel and even *hear* its excellence. You see its wonderful whiteness. You feel its pleasant texture. And you hear the rustle and crackle that say, "Here's a fine sheet of paper."

These may seem subtle qualities, but they combine to give a letter an undeniable distinction. And isn't that what you want in messages so important as your business correspondence? Your printer or paper merchant will be pleased to show you HOWARD BOND samples—in *whitest* white and colors.

PRINTERS! *This message appears in advertising magazines read by your customers.*

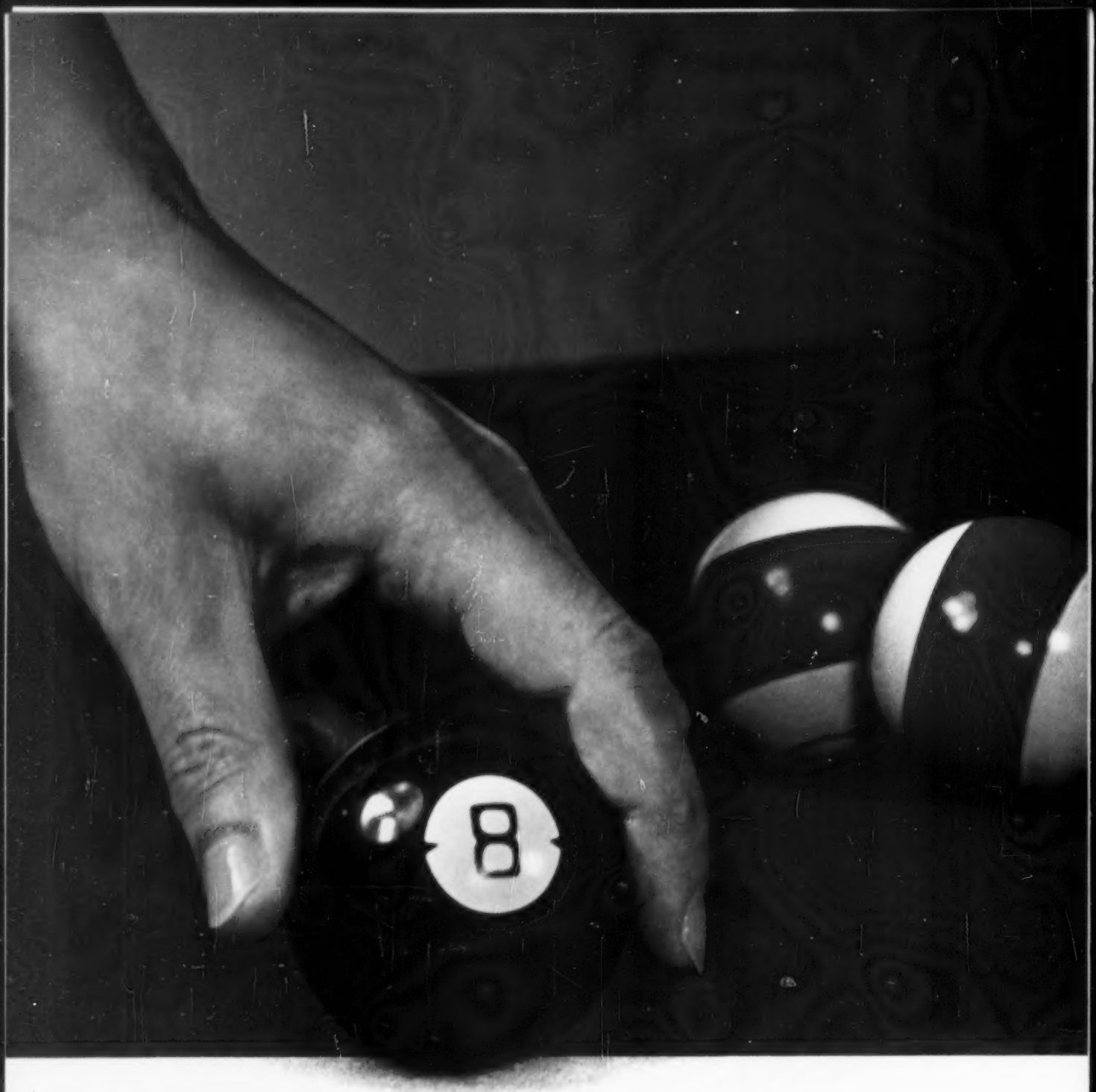
HOWARD PAPER MILLS, INC. • HOWARD PAPER COMPANY DIVISION, URBANA, OHIO

Howard Bond

"The Nation's Business Paper"

Companion Lines: Howard Ledger • Howard Mimeograph • Howard Writing • Howard Posting Ledger

Printed on Maxwell Offset *Basis 80—Wove finish*



Doesn't color reproduce better on **Maxwell Offset?**

Howard Paper Mills, Inc. / MAXWELL PAPER COMPANY DIVISION / **Franklin, Ohio**

We'd be pleased to send you samples of our seven finishes and two tints

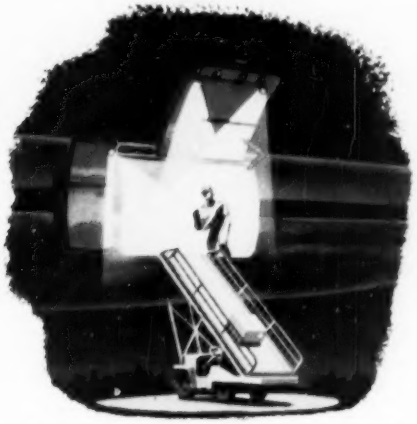
Printed on Maxwell Offset—*Basis 80—Wove finish*

UNITED—with DC-6A Cargoliners—gives you "EXTRAS" no other cargo carrier can match!



EXTRA Air Freight Capacity—each new DC-6A carries up to 30,000 pounds of cargo at 300 mph. Single pieces up to 76″ x 81″ x 115″ and up to 8000 pounds can be shipped by DC-6A Cargoliner.

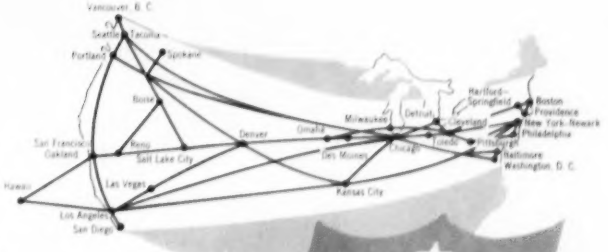
EXTRA Dependability—all of United's new DC-6A Cargoliners* are equipped with radar for smoother flights and better on-time performance. No other airline offers radar-equipped cargo planes.



EXTRA DC-6A Bulk-handling Features—including pre-loaded mobile pallets . . . motorized tug bar . . . special nets and compartments to assure protection of printing plates, displays.

PLUS these "EXTRAS" in schedules and service:

- *Telemeter Airbill—the complete airbill arrives in advance of your shipment.*
- *Reserved Air Freight Space aboard all Mainliners, Cargoliners, and connecting world-wide carriers.*
- *Every United flight—both passenger and cargo planes—carries freight between the 80 cities on United's Main Line Airway.*



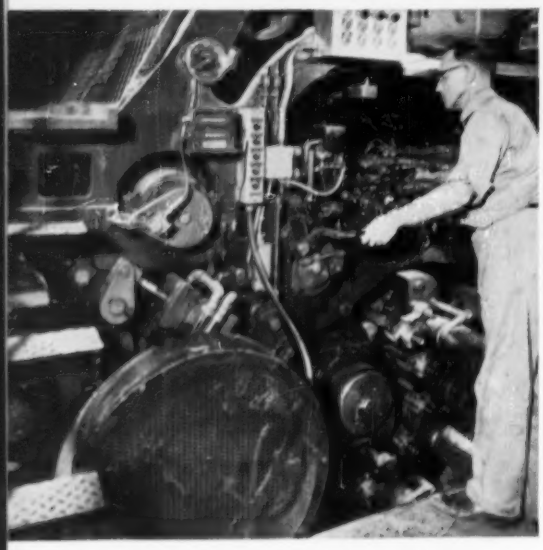


For service or information, call the nearest United Air Lines Representative. Write for free Air Freight booklet. Cargo Sales Division, Dept. IP-4, United Air Lines, 5959 S. Cicero Ave., Chicago 38.

UNITED AIR LINES



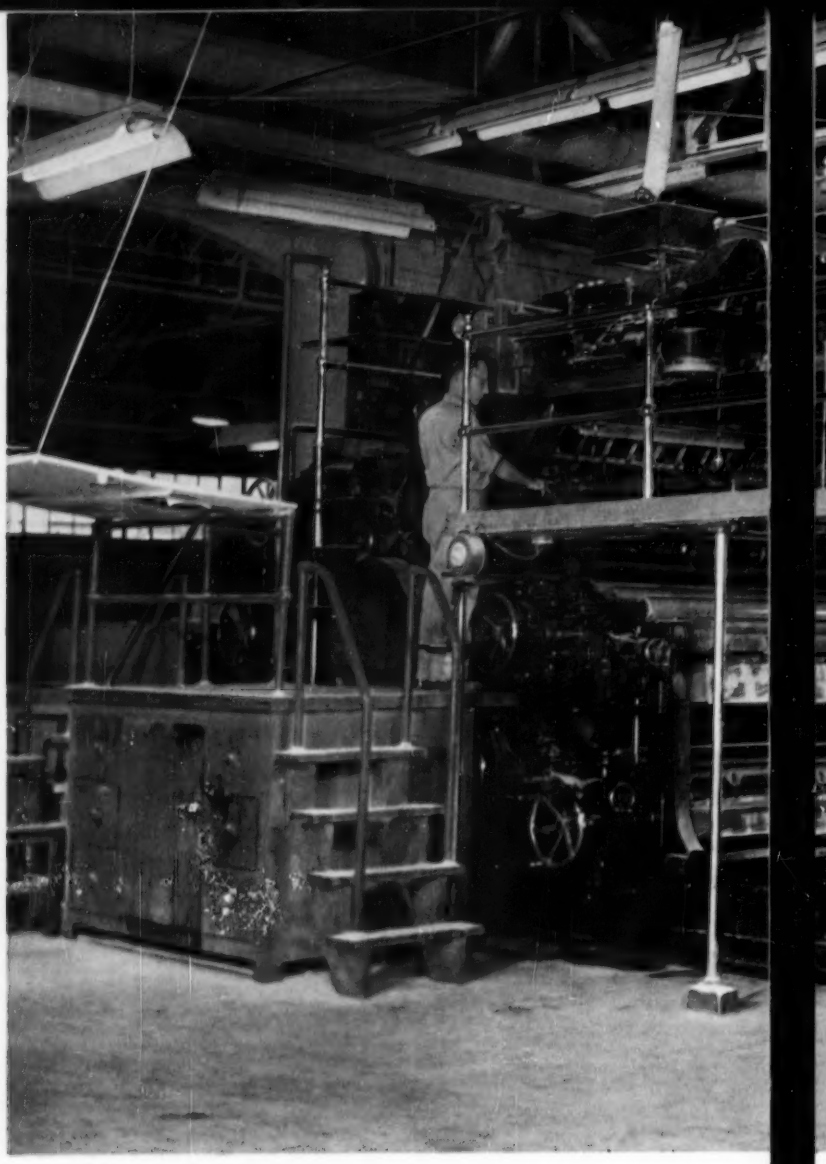
PLATE LOCKUP IS FAST with the Cottrell Rapid Register Hook System. Plates are securely locked to spirally grooved cylinders.



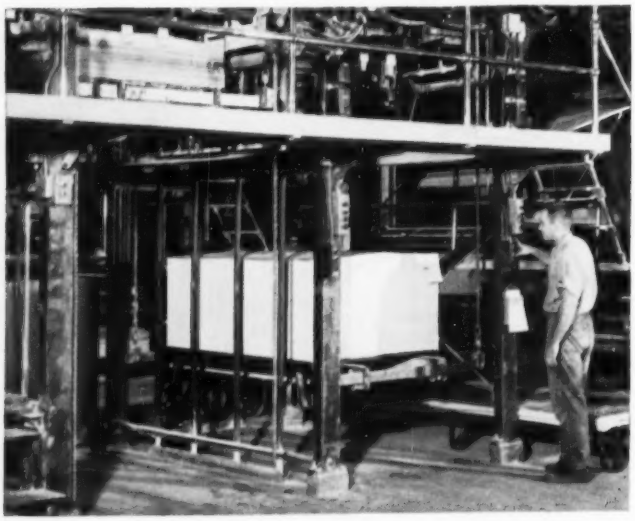
PNEUMATIC THROWOFF reduces downtime, speeds makeready. Plate cylinders are engaged or thrown off with pushbutton ease.



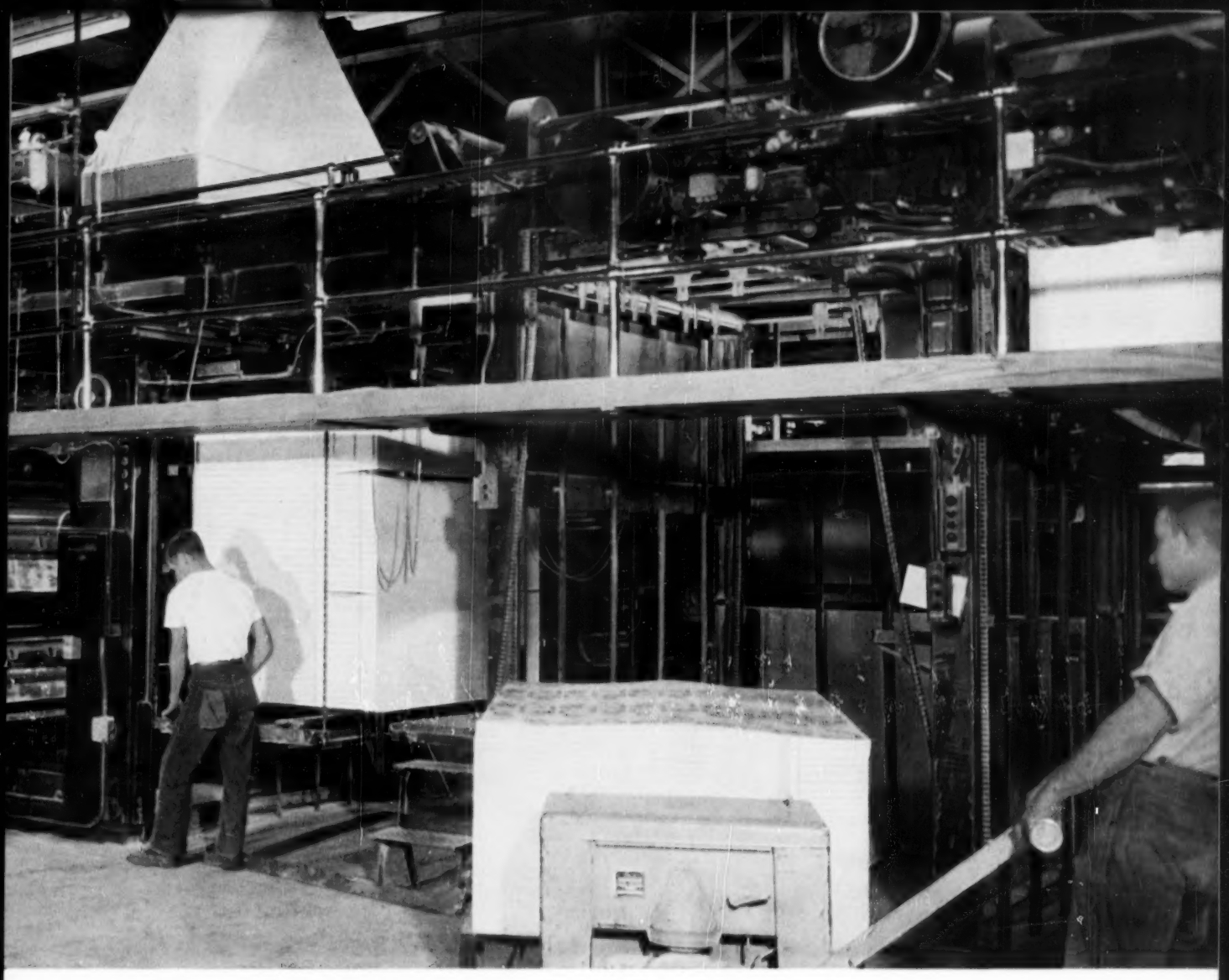
INKING IS QUICK, since each color unit can be handled from the floor. Fountain roll adjusting screws are also very easy to reach.



Cottrell 48 x 71" five-color rotary boxboard press at Sutherland Paper Company, Kalamazoo, Mich. Photos by William Richards.



NONSTOP UNLOADING is achieved with double delivery, very desirable for board printing, where stock piles up fast.



Here, a Cottrell prints color by the ton

To make money in the boxboard business, you print by the ton and ship by the carload. Much of the work is lavish with color.

This kind of printing calls for equipment that can handle boxboard accurately and fast, and print it with anything from a delicate tint to a bold, chromatic explosion. And in register. And evenly inked. And by the ton.

This kind of printing calls for a Cottrell.

Cottrell rotary boxboard presses, built on the common impression principle, achieve remarkable color fidelity at speeds as high as 6500 sheets per hour. They are available in 2, 3, 4, and 5-color models with single or double deliveries. Press sizes are 36 x 48″, 40 x 59″and 48 x 71″.

More and more boxboard printers—like most leading magazine and commercial printers—are finding that Cottrells make quality printing more profitable. In fact, *wherever printing is big business,* you see Cottrell presses at work. For the full story, check with your Cottrell representative, or phone The Cottrell Company, Westerly, Rhode Island.

The Cottrell Company

. . . a subsidiary of Harris-Seybold Company

WESTERLY, RHODE ISLAND



When shipments slowed down, Eddie used to run fast
To escape from the boss' volcano-like blast.



Now their shipping is handled with speed and finesse
'Cause they call on dependable ***RAILWAY EXPRESS****!*

The big difference is

Reduced rates on shipments of printed advertising matter can mean big savings to you. Whether you're sending or receiving, whether your shipment is big or small, no matter where you ship . . . it pays to specify Railway Express. You'll find it makes the big difference in speed, economy, and safe, sure delivery.

Call your local Railway Express Agency for details.

These low rates mean substantial savings on shipments of printed advertising matter in rail Express service

DISTANCE UP TO	CHARGE WILL BE	DISTANCE UP TO	CHARGE WILL BE	DISTANCE UP TO	CHARGE WILL BE
150 miles	4¢ per lb.	1150 miles	9¢ per lb.	2500 miles	15¢ per lb.
400 miles	5¢ per lb.	1550 miles	11¢ per lb.	3000 miles	17¢ per lb.
750 miles	7¢ per lb.	2000 miles	13¢ per lb.	over 3000 miles	19¢ per lb.

Plus valuation coverage!

Yes, you get valuation coverage of $50.00 on shipments weighing up to 100 lbs. — and above that weight, a valuation coverage at 50¢ a lb. Each shipment subject to minimum charge of $1.80. Charges shown herein must not exceed the charges at first-class rates.

RAILWAY EXPRESS AGENCY

NOW WORLD WIDE

. . . safe, swift, sure



PLAN FOR QUALITY

In printing, "seed-time" is any day when a new job starts. And a beautiful and productive result is most assured at least expense when brush-coated paper is used for the printing. Such a paper is Cantine's—made in many grades, for all requirements of fine halftone reproduction.

Cantine's BRUSH-COATED PAPERS

LETTERPRESS: • HI-ARTS • ASHOKAN M-C FOLDING BOOK • M-C FOLDING COVER • ZENA • CATSKILL • VELVETONE • SOFTONE • ESOPUS TINTS ESOPUS POSTCARD

OFFSET-LITHO: • HI-ARTS LITHO C.1S. ZENAGLOSS C.2S. • ZENAGLOSS COVER C.2S. • LITHOGLOSS C.1S. CATSKILL LITHO C.1S. • CATSKILL OFFSET C.2S. • ESOPUS POSTCARD C.2S. • ESOPUS TINTS

THE MARTIN CANTINE COMPANY
Specialists in Coated Paper since 1888
Saugerties, N. Y. and New York City
In San Francisco and Los Angeles—Wylie & Davis



You can get it all from Mead—*Papermakers to America*



Printers Find Mead Correspondence and Office Papers Handle Well and Sell Well

Every printer knows how important it is to keep presses running smoothly and to avoid unexpected shutdowns. He knows, too, the importance of providing customers with business letterheads and office forms that reflect quality and character, yet sell at competitive prices. You have assurance of all these things when you buy and sell Mead Business Papers. The success of this line over the years and the growing demand for each of the famous papers in the line today are substantial evidence of the quality and printability that are built into them. They are the business papers made expressly for the printer and businessman who want the best for letterheads, invoices, bookkeeping forms, mimeographing, duplicating and similar purposes.

Mead Business Papers are mill-conditioned and come to you sealed in the famous Mead moistureproof, innerwrap package which protects right up to press time. Always available, they are standard products of The Mead Corporation.

Correspondence and Office Papers by Mead

- Mead Bond
- Mead Mimeo Bond
- Mead Ledger
- Mead Duplicator
- Mead Opaque
- Moistrite Bond
- Moistrite Mimeo Bond
- Moistrite Ledger
- Moistrite Duplicator
- Northlite Mimeo Bond
- Northlite Duplicator

Ask your Mead Merchant for samples of these famous papers

MEAD papers

THE MEAD CORPORATION

Papermakers to America

Sales Offices: Mead Papers, Inc., 118 West First Street, Dayton 2, Ohio
New York • Chicago • Boston • Philadelphia • Atlanta

ONLY: OXY-DRY PRECISION ENGINEERING

GIVES YOU ALL THESE COMPETITIVE ADVANTAGES

GET IT..

OXY-DRY SPRAYER CORPORATION
1134 West Montrose Ave., Dept. IP
Chicago 12, Illinois

We are interested in OXY-DRY Sprayers;
send more information ☐
or your representative. ☐

Firm Name_____

Address_____

City_____ Zone____ State_____

Individual_____

GREATER PRESS SPEEDS
more impressions per hour

REDUCES REJECT SHEET WASTE
more deliverable sheets

PERMITS FULL PRESS LOADS
faster job handling time

USES LESS OFFSET POWDER
costs less to operate

FASTER SETTING & DRYING OF INK
less waiting time for next operation

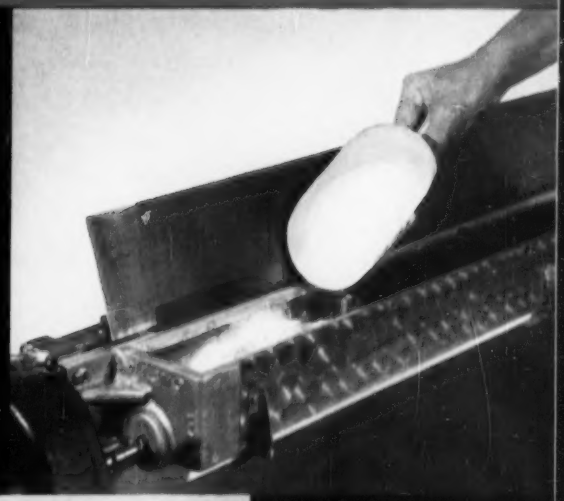
ELIMINATES STATIC ELECTRICITY
"plumb-bob" jogging on press delivery

MUCH LESS SERVICE & MAINTENANCE
fill it...set it...forget it operation

ANY *one* of the above advantages would make OXY-DRY superior to any and all other offset prevention methods. Combined, they give the printing plant that has OXY-DRY equipment a tremendous competitive advantage that simply means more business, more profits and more satisfied customers.

If you want to increase the number of impressions per hour for every press in your plant, then you need OXY-DRY sprayers... write, wire or phone us today for more details.

FILL IT..





SET IT..

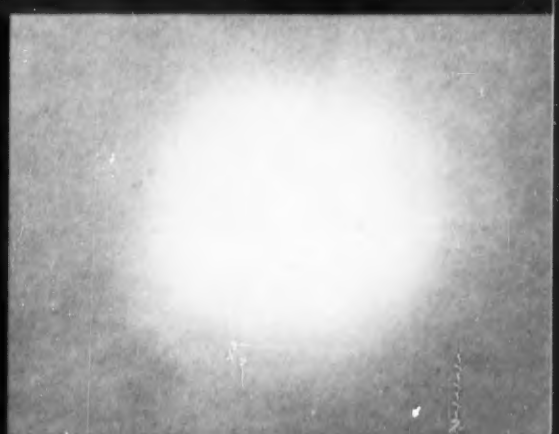
OXY-DRY THE ONLY RIGHT INK OFFSET PREVENTION PROCESS

OXY-DRY SPRAYER CORPORATION

NEW YORK CHICAGO SAN FRANCISCO

1134 WEST MONTROSE AVE., DEPT. IP,
CHICAGO 12, ILLINOIS

FORGET IT!



THIS AD

alerting businessmen to the potential power of their letterheads

appeared in

Nation's Business
Dun's Review and Modern Industry
Advertising Requirements
The Reporter
Insurance Salesman
Rough Notes

Want to get more Letterhead jobs? Then ask your Neenah paper salesman for free copies of "The Right Letterhead for You."

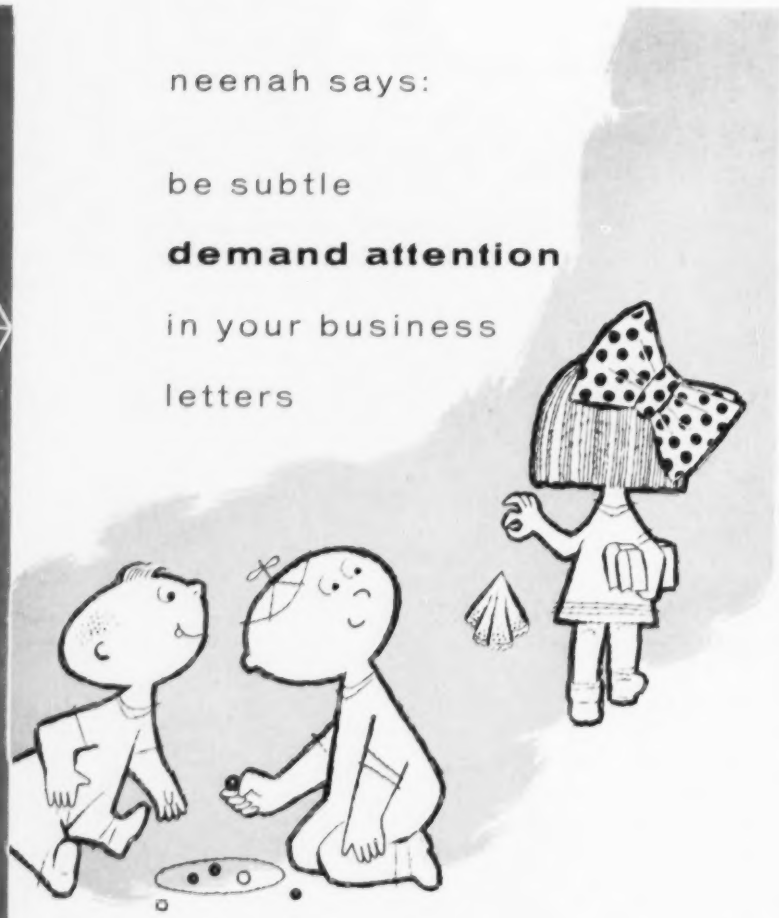
neenah says:

be subtle

demand attention

in your business

letters



by using

old council tree bond

a 100% rag paper by

Neenah
FINE BUSINESS PAPERS SINCE 1873

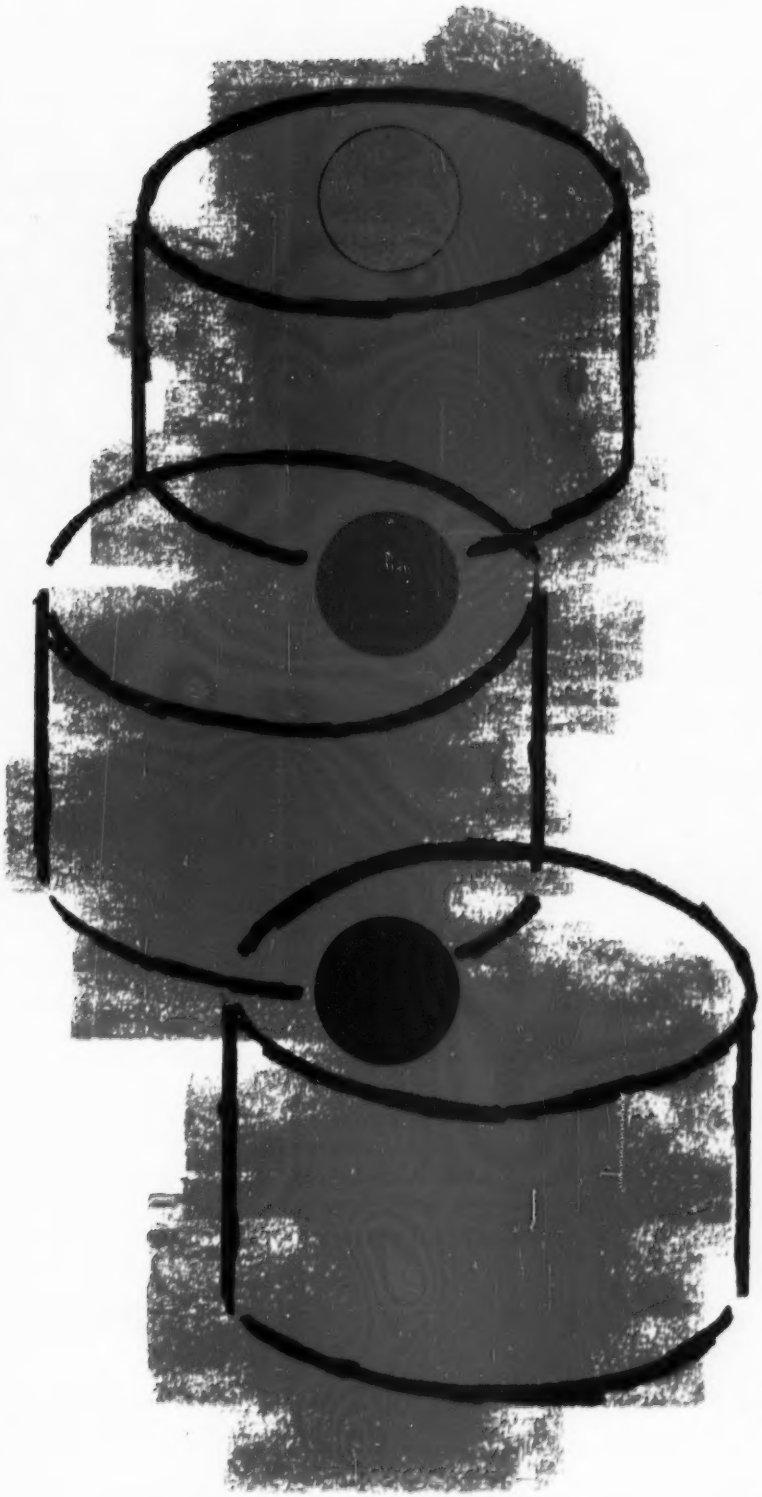
You pay attention to 100% rag paper when it is used for money, stocks, bonds, policies, diplomas and legal papers. And you can't help but notice a letter when it is typed on 100% rag bond such as Old Council Tree Bond. It subtly commands your attention.



Want help in recognizing the right letterhead for your company? Then ask your printer for a free copy of "The Right Letterhead for You."

neenah paper company • neenah, wisconsin

INK SERVICE by S&V



We could almost sell it in cans **SERVICE** is such an integral part of every one of our ink formulations! It is the vital ingredient in every pound of ink we manufacture. We believe it to be the most valuable part of all our products, continually working for the benefit and satisfaction of all our customers. As we continue to originate and perfect the finest quality printing inks, we will always hold **SERVICE** to be of primary importance! Next time, call **S&V** and use this **SERVICE** to your advantage!

OVER 35 BRANCHES PROVIDE SERVICE FROM COAST TO COAST

Sinclair and Valentine Co.

Main Office and Factory: 611 West 129th Street, N. Y. 27, N. Y.



"The First Sales Call" / by Robert Meyers

On the American Business scene

Remember your first sales call . . . the nervous anticipation . . . the rehearsed opening phrases . . . the polished shoes . . . the straightened tie . . . the all-encompassing desire to make a good impression.

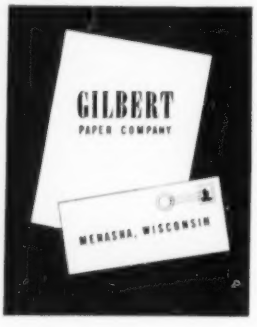
Making the proper impression is also essential for business correspondence. That's why so many leading printing firms recommend Gilbert Quality Papers for all business correspondence forms.

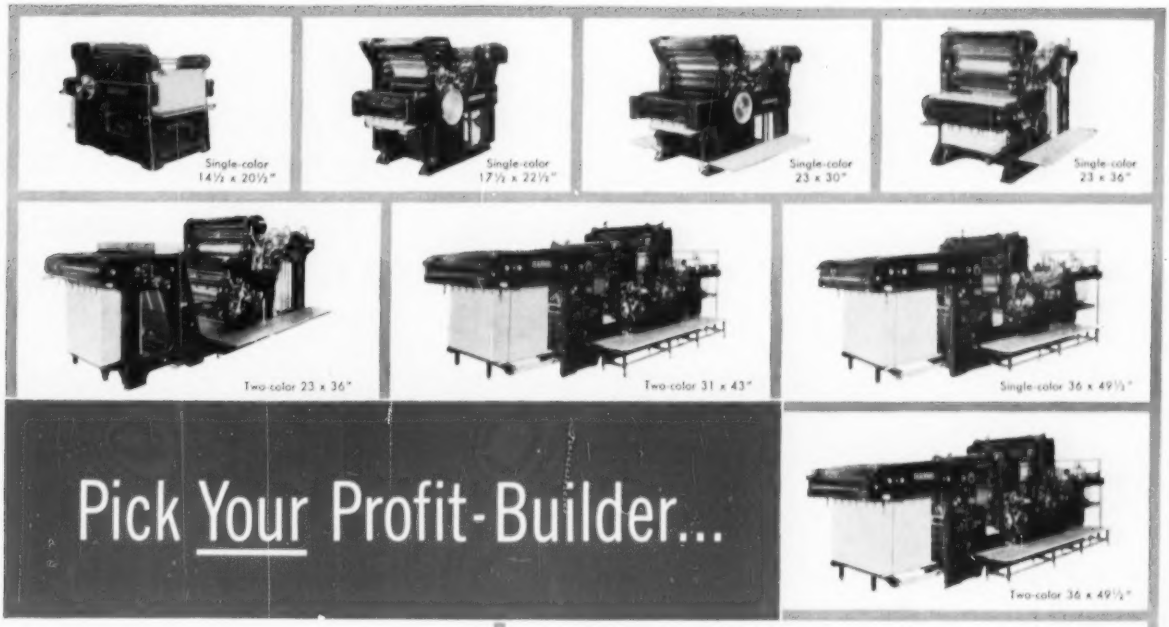
Gilbert papers offer a distinctive difference. They are manufactured with carefully selected *new* cotton fibres, making it possible to achieve a lasting brightness. This means added strength as well, and Gilbert papers are tub-sized, air-dried for superior erasability and an unmatched cockle finish. They are available through leading paper merchants.

Gilbert Quality Papers

Gilbert Bond, Resource Bond, Radiance Bond, Lancaster Bond

A GOOD LETTERHEAD IS ALWAYS BETTER / PRINTED ON A GILBERT BOND

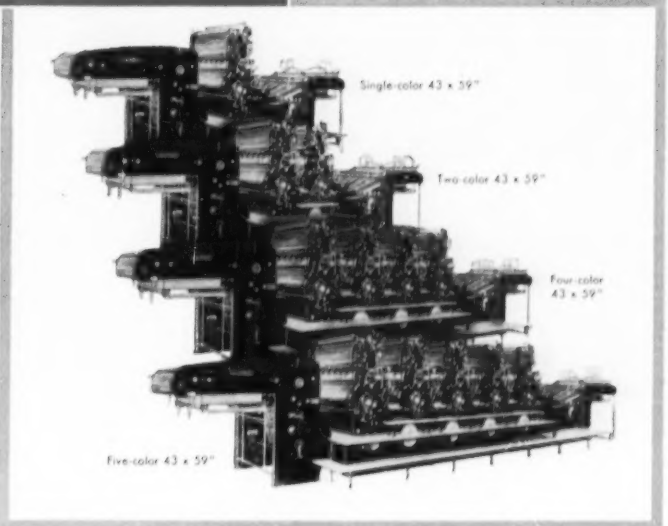


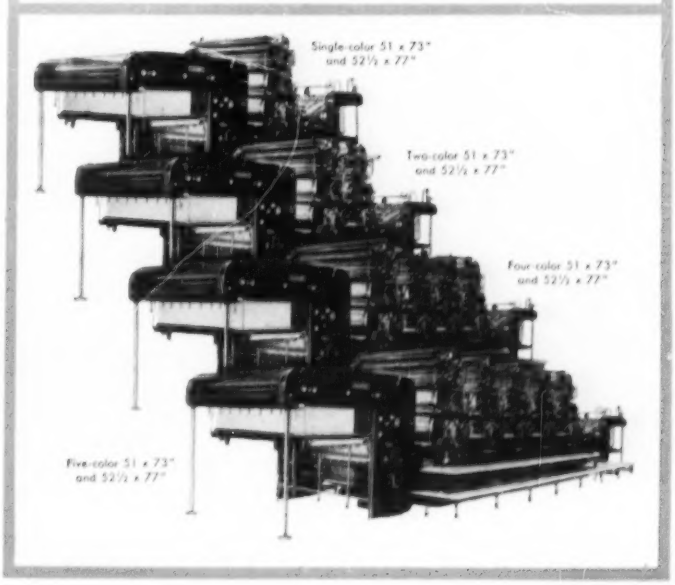


Pick Your Profit-Builder...

You probably are a Harris press user. Most lithographers are . . . and there is a reason. Harris presses are profit-builders from away back. They are the world's most complete line, too. Built in a full range of sizes and models, they offer the widest selection to meet the particular needs of your plant.

So, for your next offset press, choose another Harris profit-builder. Ask your Harris representative for the full story—or write Harris-Seybold Company, 4510 East 71st Street, Cleveland 5, Ohio.



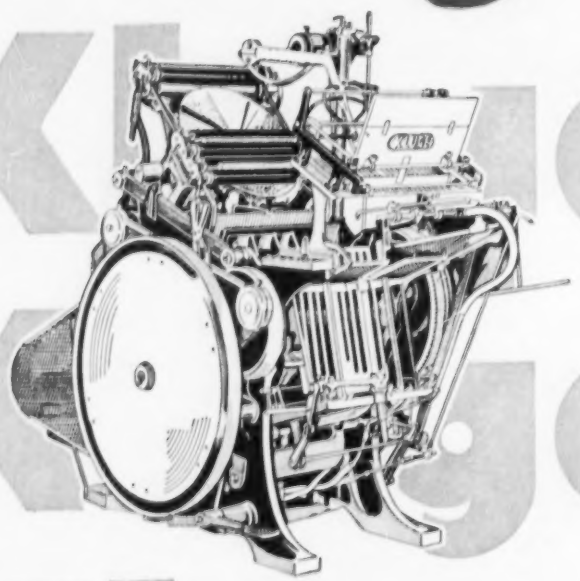


HARRIS SEYBOLD COMPANY

HARRIS PRESSES

Harris Presses • Seybold Cutters • Harris Litho Chemicals
Special Products • Cottrell Presses • Platemaking Equipment
Macey Collators

Kluge



IF YOU DEPEND ON "RUN OF THE HOOK" JOBS FOR A LIVING, THE KLUGE PRESS OFFERS YOU THESE ADVANTAGES FOR GETTING MORE BUSINESS AND MORE PROFITS:

You can satisfy more customers because your Kluge prints and die cuts more different sizes, weights, thicknesses and textures of stock than any other press in the world, bar none.

You can get jobs out of your shop and onto your customer's desk faster because the Kluge provides faster getaway, quicker change over, more convenient facilities for makeready and makes less spoilage than any other press.

And your customers are better satisfied with your craftsmanship because with the Kluge you get better ink coverage, through the exclusive "Selec-tone" ink distribution system, and closer register than any other press can offer.

These, and many more features, have so appealed to American printers that they have bought more Kluges than all other automatic platen presses combined.

Join the thousands of printers who have increased their profits with "the world's most versatile press", the Kluge Automatic. Write us today for free literature.

BRANDTJEN & KLUGE, INC.
SAINT PAUL 3, MINN.

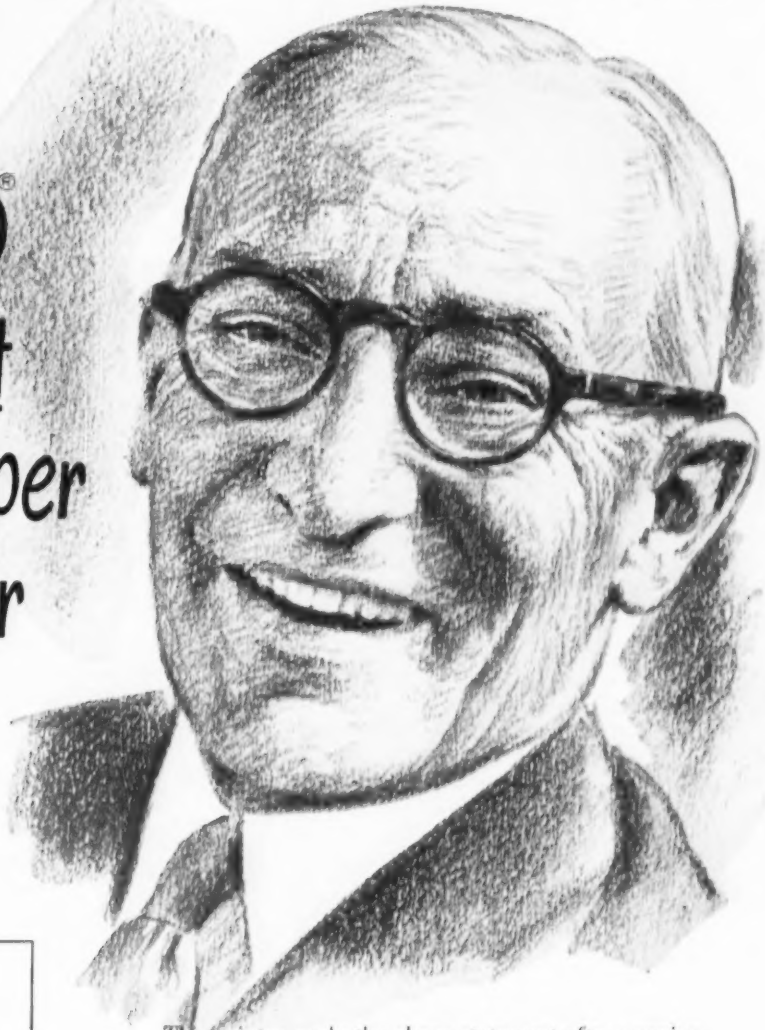
With 11 branches serving you for more than 35 years

BRANDTJEN & KLUGE, LTD.
TORONTO, CANADA

A PROMINENT PRINTER IN NORTH CAROLINA

says...

"Trojan 3D® is the best Gummed Paper I have ever used"

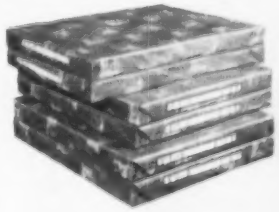


This printer made the above statement after running a label job with 5 x 10 TROJAN 3D gummed sheets on a high speed Meihle press. He experienced fewer trip-offs and fewer shutdowns. He noticed that in delivery he was able to stack up piles 10 to 12 inches high. Besides causing the paper to lie flatter over a wider range of humidity, the TROJAN 3D Process adds definite reproduction and handling qualities to GUMMED PRINTING PAPERS.

A
Complete Line of
Gummed Printing Papers
in Sheets and Rolls

LABEL PAPERS
STAMP PAPERS
LAMINATED FOILS
LAMINATED PAPERS
LAMINATED FABRICS
HEAT SEAL PAPERS
HEAT SEAL FOILS



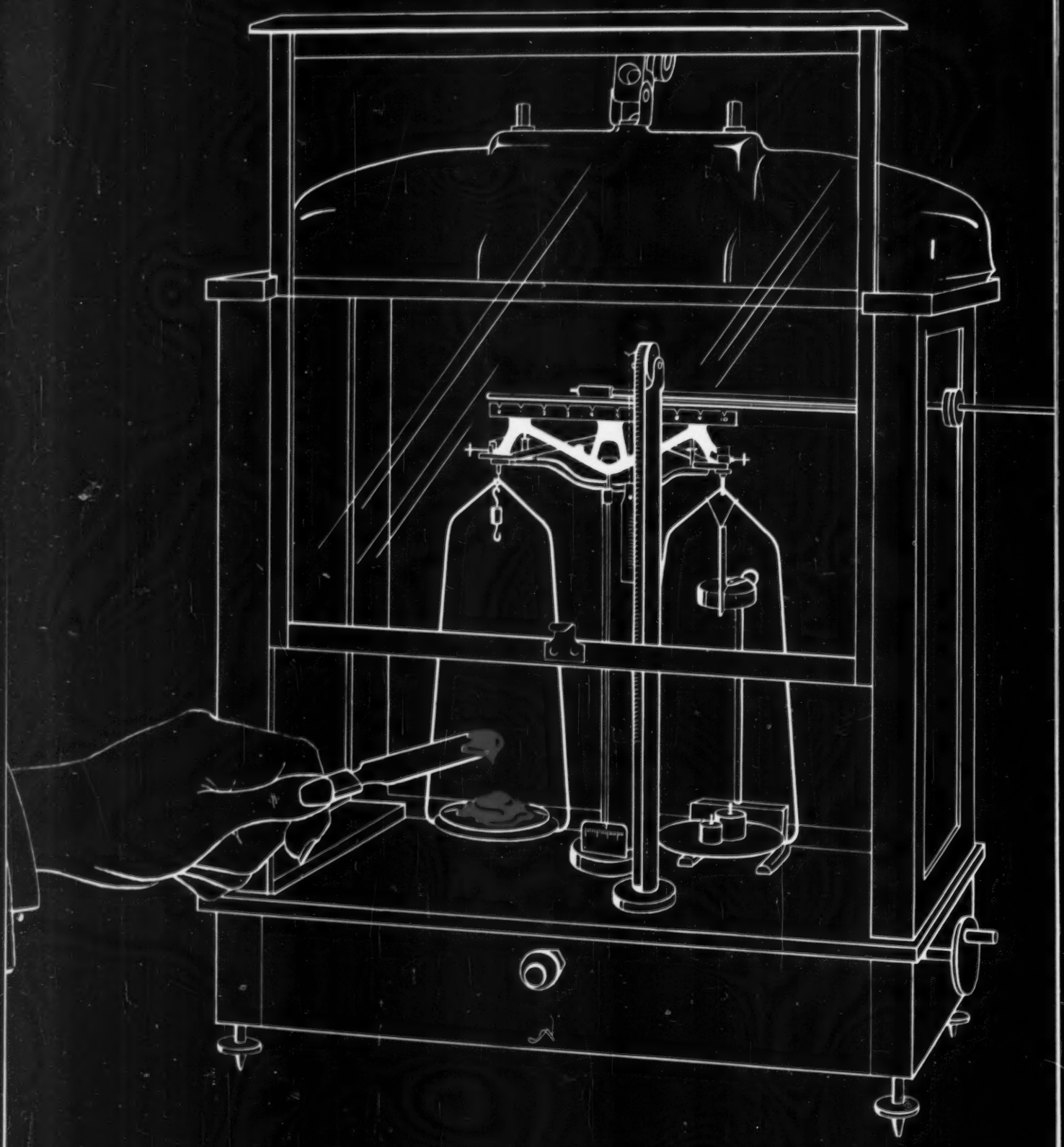


The GUMMED PRODUCTS Company

... A subsidiary of
ST. REGIS PAPER COMPANY

Main Offices and Mills: **TROY, OHIO**—*Sales Offices: Atlanta, Chicago, Cincinnati, Cleveland, Los Angeles, New York, Philadelphia, St. Louis, San Francisco— Distributors from coast to coast.*

A COLOR HANGS



IN BALANCE

Color strength in IPI inks is evaluated by these ultra-precision balances for better color uniformity

The components in a printing ink formulation, unless properly dispersed, can throw a formula completely out of balance.

Unless the pigment is well dispersed in an ink, random samples from a single batch and successive batches of this ink will vary perceptibly in color strength. This results in low quality printing, imperfect color matches and less mileage.

IPI technicians check pigment dispersion by the use of balances or scales sensitive enough to weigh an eyelash. They can measure ink samples to within one-millionth of an ounce and compare the results against established color standards for each individual ink. Thus, color uniformity of each batch of ink is tested before a shipment leaves one of our factories.

This scientific yardstick is further proof of the emphasis IPI places on quality control. For you, it means high quality inks—and better quality printing.

IPI service at work for you

Printing plants of all sizes are invited to use IPI's complete ink service facilities in printing centers from coast to coast. Each local IPI service station and branch is staffed by local experienced ink men, well-seasoned in the special printing problems of each locality. They are always on call to help you solve any printing problems—large or small—that may arise. For prompt ink service with a personal touch, contact IPI.

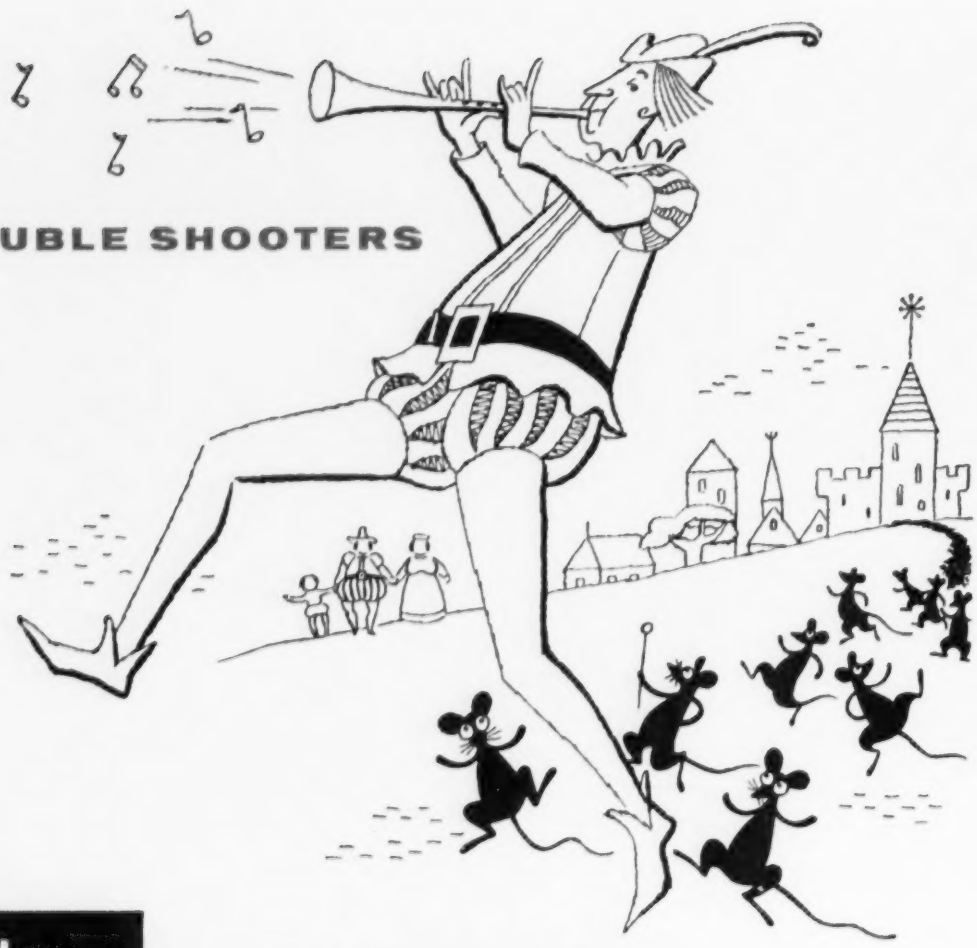
IPI and IC are trade-marks of Interchemical Corporation

Interchemical Corporation

PRINTING INK DIVISION • 67 W. 44th ST., NEW YORK 36, N. Y.

ipi INTERCHEMICAL PRINTING INKS

RELY ON IPI FOR LEADERSHIP IN INK RESEARCH



TROUBLE SHOOTERS

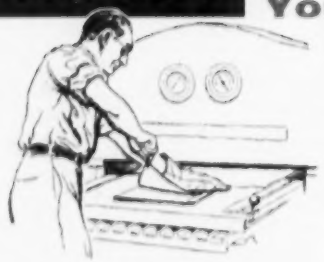
THEN...

The Pied Piper of Hamelin

'Twas a great day back in 1284 when the piper appeared with his fantastic plan to rid the town of its scourge of rats. But rid it he did . . . with amazing capability.

...AND NOW

Your commercial Platemaker



Trouble-shooter . . . and much more, too. The commercial rubber platemaker in your area provides a regular supply service. His stock in trade: skill, experience, production efficiency. You may find it profitable to introduce him to your rubber plate printing operation; make him a regular ally. Let us send you the name of the commercial platemaker in your area.

ECONO

"First in the Industry"

Materials and methods for better printing from resilient plates

PRODUCTS, INC.

132 Humboldt St., Rochester 10, N. Y.



Freedom from flakes . . .

Finger test shows another benefit of Dow Latex 512-R

Ever run your finger along a fold and notice disturbed coating? Cracks? Frayed folds? Forget these problems of clay-coated papers. Use stock with Dow Latex 512-R in its coating—you can take new pride in the jobs your presses produce.

Look at the "fine" surface—test the flexibility. Crease a sheet—see the crack-free fold. Run your finger along the fold—note the lack of loosened coating. For nothing makes paper look better, fold better, print better—or have better ink receptivity!—than coating formulae containing Dow Latex 512-R.

Most converters and paper producers who furnish coated stock can supply paper coated with Dow Latex 512-R in a choice of grades. Check with your supplier now. THE DOW CHEMICAL COMPANY, Midland, Michigan.

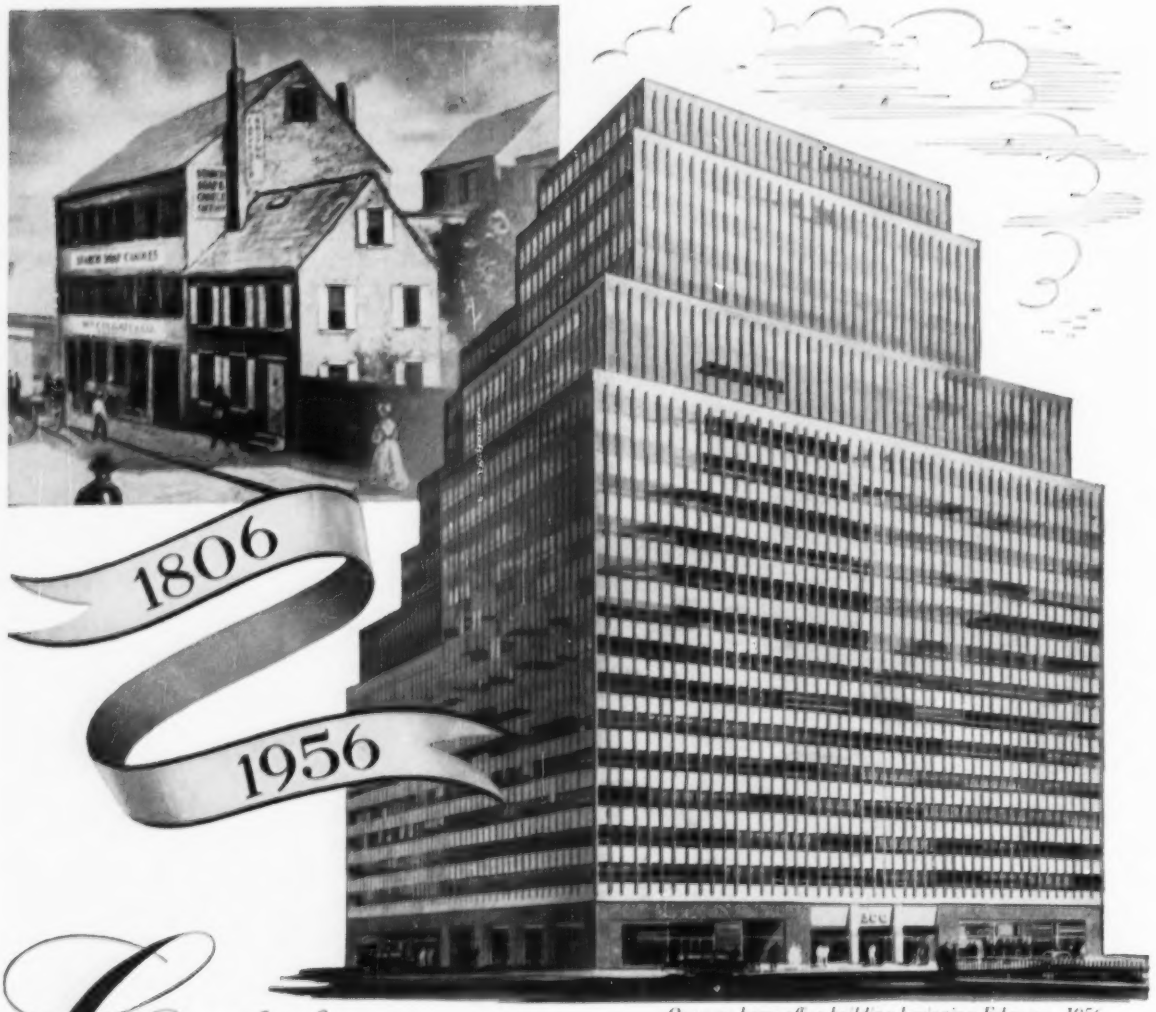
PROOF POSITIVE

for letter press or offset

Dow has samples of four-color printing from long printing runs available for you. Write for samples and see for yourself how coated papers with Dow Latex 512-R produce cleaner printing on long runs —less downtime too.

you can depend on DOW PLASTICS

DOW



Our new home-office building beginning February, 1956.

Celebrating—

150 Years of Service to America's Homes and Industries

This year marks the 150th Anniversary of our modest beginnings. For it was in the year 1806 that young William Colgate, the founder of our Company, opened his first soap-making factory on Dutch Street in New York City.

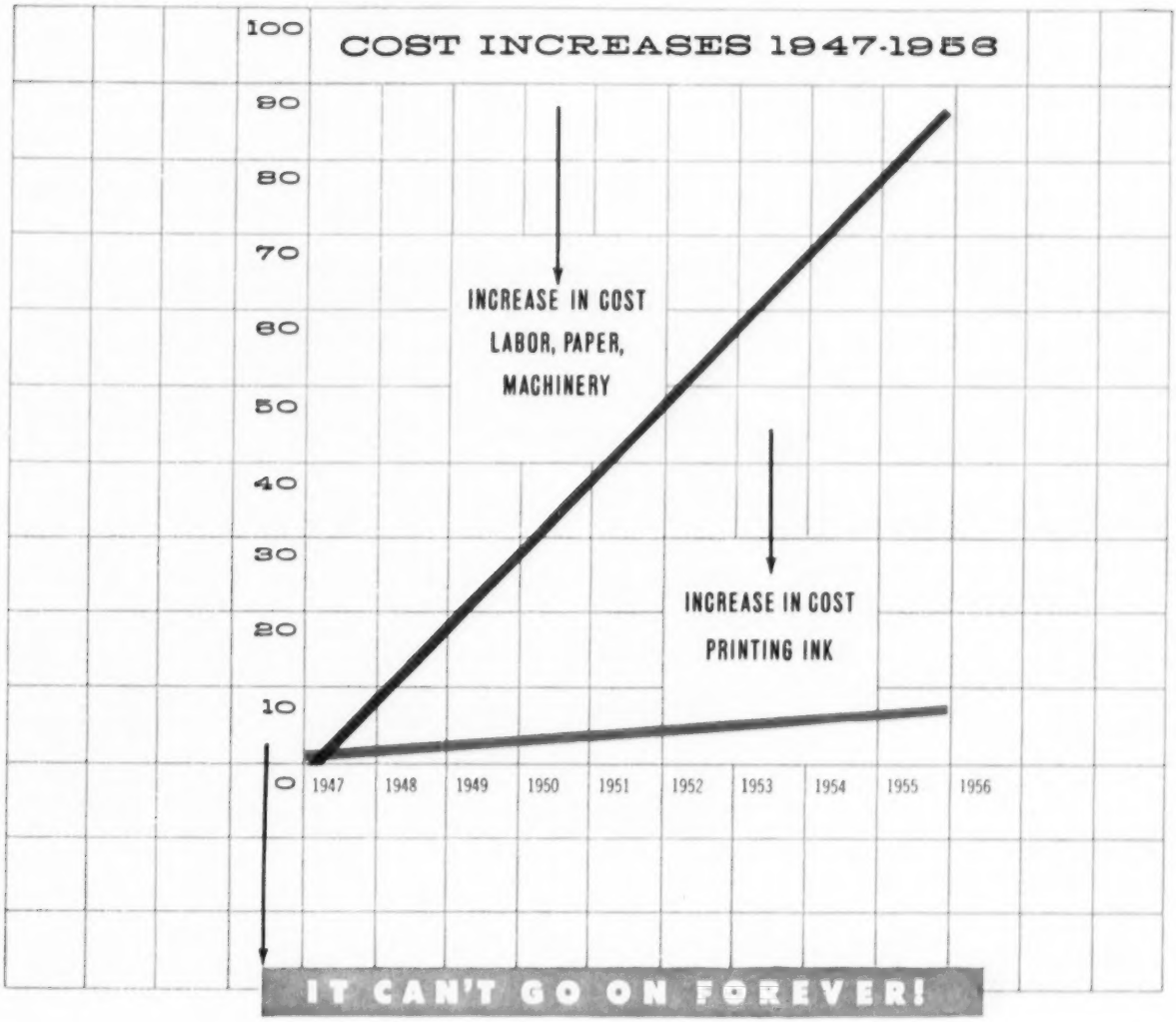
History has recorded sweeping changes in this span of 150 years—years charged with drama and excitement. Against this ever-changing background, the Colgate Company has reached across the seas and around the world, touching the lives of millions!

We of Colgate-Palmolive Company are grateful to all who have contributed to our success. And we pledge our continuing efforts to deserve the confidence of everyone we meet and do business with in the years ahead.

The Colgate-Palmolive Company

300 Park Avenue, New York 22, New York

Atlanta 5, Ga. • Chicago 11, Ill. • Kansas City 5, Kans. • Berkeley 10, Calif.



We're Proud of Our Record—Since 1947 the Graphic Arts Industry has been faced with many substantial increases in production costs. Labor costs are up—machinery costs are up—paper costs are up. But printing ink costs very little more today than it did in 1947.

A Lot More For a Little More—Printing inks today are a lot better than they were in 1947. They have to be to run on modern, high speed presses. They have to be to fulfill the exacting demands of the widespread use of color. They have to be to meet the rigid physical requirements for packages and labels and outdoor posters. With all of these advantages they still cost only a little more.

But It Can't Go On Forever—For a decade Research—the development of new materials and new methods—has enabled the Printing Ink Industry to absorb rising costs and still hold the price line. Now the pressure is becoming too great. Labor costs far more, dry colors cost far more, ink containers cost far more. However, Martin Driscoll & Co. will continue to supply better products and better service at a fair price.

Martin Driscoll & Co.
610 S. Federal St. • Chicago 5, Ill.
LITHOGRAPHIC • LETTERPRESS AND CARTON INKS

Member of National Association of Printing Ink Makers

How to get perfect line-up and register

the Craftsman Line-Up and Register Table



Craftsman Tables
give you all these time-
and money-saving features.

- two straightedges at perfect right angles
- machine cut tracks and gears
- straightedge raising and lowering lever
- sheet side guide
- sheet stops and grippers
- fluorescent lighting
- graduated stainless steel scales
- special ink marker
- 5 sizes, with working surface from 28"x39" to 62"x84"

Greatest possible accuracy is assured if you do your line-up and register on a Craftsman Table. And in addition, you'll save time and money, because the Craftsman Table simplifies and speeds up production.

The Craftsman Line-up and Register Table is an instrument of mechanical precision. It incorporates design and construction features that are the result of over 25 years of development. For laying out original copy, making stick up sheets, lining up press sheets, registering color, etc., Craftsman Tables set accuracy standards that have no equal.

You'll find Craftsman Tables are the way to solve line-up and register problems, the way to increased profits through faster, more efficient handling of work, and the way to precision accuracy that keeps customers happy. *Send for Catalog and get all the facts.*

Craftsman® TABLES

CRAFTSMAN LINE-UP TABLE CORP.

57-D River Street • Waltham 54, Massachusetts



CLEAN AS THE NEW HAMMERMILL BOND. It isn't often that you will see a speck of dirt in Hammermill paper nowadays. Every bit of pulp that goes into any Hammermill paper gets a final cleaning through centrifugal equipment that whirls any impurities out of the pulp—equipment that Hammermill spent a half million dollars to invent, develop and install. This extra step makes Hammermill Bond cleaner than ever. Another reason why it *prints* better, *types* better, *looks* better. Hammermill Paper Company, Erie, Pa.

—yet HAMMERMILL BOND costs no more

—and actually less than many other watermarked papers



White Blooms Whiter . . . on **HAMMERMILL OPAQUE**

● You probably aren't asked to print a blooming Carnegiea gigantea (Giant Saguaro) every day. But — whatever you print — Hammermill Opaque will lend an extra "dazzle" to your four-color work. Its extra whiteness gives added sparkle to colors. It adds realism and punch. Use Hammermill Opaque for more snap in black and white jobs, too . . . letterpress or offset. And if you use both sides of the sheet, Hammermill Opaque's greater opacity simplifies your printing job.

You can get the radiant whiteness of Hammermill Opaque in four finishes and a wide selection of substance weights.

Lithographed on Hammermill Opaque, Substance 28, Vellum finish
Manufactured by
HAMMERMILL PAPER COMPANY, ERIE, PENNSYLVANIA

NEWSLETTER

UP-TO-DATE BUSINESS NEWS OF INTEREST TO MANAGEMENT IN THE PRINTING AND ALLIED INDUSTRIES

New Business Rise Due After 6-Month Level

New business rise due after 6-month level-off . . . Won't be quick or sharp, economists say; not as high or fast as last year. Business noticeably better by fall. Gross national product, best yardstick, up only about 3% in first quarter, expected to go up more in 2nd quarter. Last half: government people think business will hold level through 3rd quarter, show new strength in 4th quarter.

Printing Business Will Be Good Rest of Year

Printing business should be good rest of year . . . high employment, big consumer spending, big spending by business, big spending by states. Add these up and you get better business everywhere . . . not sensational but still good.

Paper, Other Industrial Goods Prices Going Up

Prices of most industrial materials will go higher . . . among them paper. Included are metals, building materials, machines, industrial supplies. Many manufacturers will pass higher costs to consumer.

52% Corporate Income Tax Extended One Year

Your 52% corporate income tax has been extended for another year beyond April 1. Continued also: present excise tax rates on long list of goods. If Congress had failed to act by April 1, corporate tax rate would have dropped to 47%.

Hearings End on Bill To Hike Postal Rates

House Committee hearings on bill to boost postal rates closed early this month after strong opposition from direct mail, other groups. "Deliberate smear" was term applied by American Newspaper Publishers Assn. to claim of Postmaster General newspapers get subsidy through second-class rates. Many guns aimed at his proposal to switch rate-making from Congress to so-called independent commission. If bill doesn't pass this election year, look for another battle next year.

New Direct Mail High?

Direct mail advertising headed for another new high . . . last year volume was nearly $1½-billion, sixth billion-plus year in row. January volume well over $127-million, 12.2% above January 1955.

(Over)

NEWSLETTER

(Continued)

Labor Dept. Planning New Overtime Index

Your overtime records may be factor in new "Overtime Index" being compiled by Dept. of Labor as new way to forecast business rises and slumps . . . test program based on amount of overtime work. Supposedly will be quicker business indicator, up or down . . . in ups or downs employers change hours before hiring or firing. First test index due mid-year. Labor Dept. thinks it's very good.

Newsprint Shortage Forces Ad Rate Jump

Newsprint situation forcing small & medium papers to raise ad rates and cut down size of papers. Necessary to keep total income up. No change in big papers . . . they can get newsprint easier, often have their own supply sources.

$1-Million Scholarships For Printing Industry?

Printing circles in the midwest have been buzzing lately with talk of a national scholarship plan for the printing industry. A million-dollar venture is being promoted bit by bit in the industry's educational circles and something may come of the plan in the near future, some of the printing industry's education leaders predict.

Plan Printing Promotion Around Special Events

Printing to promote various special events, days and weeks can be yours if you follow new 44-page booklet entitled, "Special Days, Weeks and Months of 1956." Write Chamber of Commerce of United States, Washington 6, D.C. Cost: 25c.

Young Printing Execs May Go Back to School

Young executives in your printing plant can be sent back to school for freshener courses to prepare for bigger and better jobs. Write for "Guide to Short Term Courses and Seminars for Management". . . American Management Assn., 1515 Broadway, New York 36.

How to Cut Your Costs

Cut your costs, improve your business methods. Write for copy of "Management Aids for Small Business, Annual #2." Cost is 55c from Supt. of Documents, Washington 25, D.C.

Power Shortage Limits Newsprint Expansion

Alaska suggested as place to develop newsprint industry. Power potential yet to be determined . . .power shortage may limit expansion in U.S. South as well as Alaska.

GPO Allocated Newsprint For Congressional Book

Congressmen can go right on talking without worrying over whether there'll be enough newsprint for Congressional Quarterly to record their pearls of wisdom. Newsprint Service Bureau has arranged for producers and newspaper publishers to allocate pro rata to supply GPO plant.

LEADING BUSINESS AND TECHNICAL JOURNAL IN THE WORLD OF LITHOGRAPHIC AND LETTERPRESS PRINTING

THE INLAND PRINTER

APRIL · 1956
VOL. 137 · NO. 1

Printer Specializes in Paint Color Cards

- **Felton Colwell, president of Colwell Press, Minneapolis, injects science into specialty**
- **Started just six years ago, Color Card Division is now one of his major enterprises**
- **Activities include letterpress, offset, trade composition, litho products, three-color work**

By Horace Annis

★ An independent research and development program inaugurated in the color card division of the Colwell Press, Inc., Minneapolis, is giving results which offer promise of far-reaching effects in the industry as a whole.

The Colwell Press, with Felton Colwell as its president, is injecting science into the color card industry by setting up a completely equipped laboratory and utilizing the services of a highly qualified color chemist. The chemist is John A. Eriksen, a graduate of the University of Minnesota who came to the Colwell Press in 1955 with a background of experience in both paint and ink chemistry.

(Late in March, Mr. Colwell was elected president of the Minneapolis Chamber of Commerce for 1956-57. He has long been active in civic affairs.)

The manufacture of color chips has long been a highly skilled art, but by using a scientific approach, Mr. Colwell hopes to progress faster and obtain superior results in the finished product.

Instrument Improves Quality

With the aid of a recently-installed Fade-ometer, studies are being made on yellowing, light-fastness, and stability of pigments alone and in combination; on various paper stocks; on gloss and gloss retention; on color instrumentation, and on many other factors which point scientifically toward a quality product with insured quality control. The major effort is being directed toward color retention, which older methods did not provide. A large lacquering machine has been installed which permits the use of new methods that give better color retention than was possible previously.

High quality of work has brought a remarkable growth in the color card division of the Colwell Press. The quality has been improved steadily through the cooperation between the laboratory, George Liss, foreman of the coating and color matching department, and other members of the company's technical staff.



Indicative of the rapid growth of the color card division is the fact that, while it got its start just six years ago, it has grown to one of the most important color card factories in the United States. Its volume is about a third of the total of other Colwell enterprises, which include letterpress and offset plants, a trade composition plant, litho products manufacturing and a new three-color process.

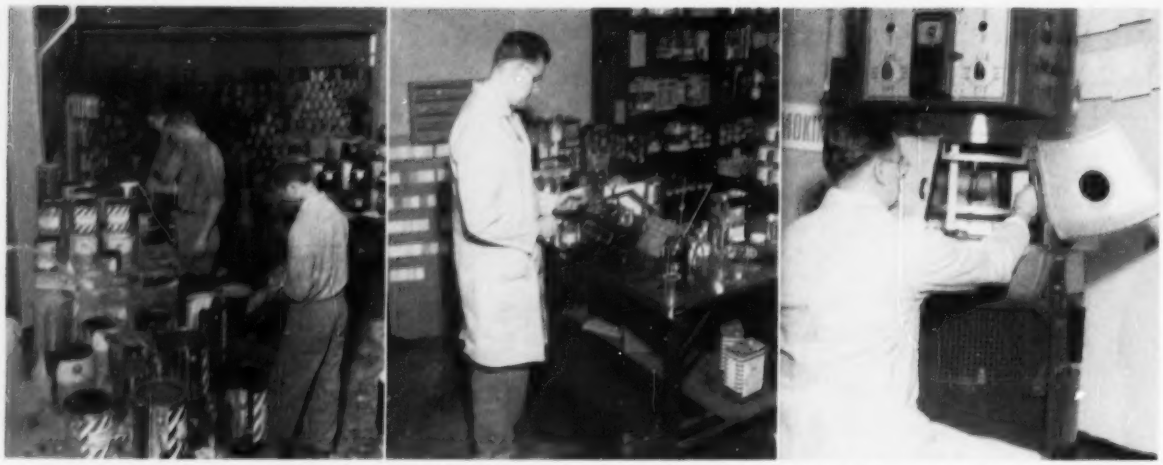
Burden Fell on Associates

Much of the burden of making a home for this infant industry and nursing it along fell on the shoulders of Albert F. Radatz, Colwell vice-president and general manager, working with Mr. Colwell, Henry Kriha, chief engineer, and Dick Cobb, a sales representative. They had assists all along the way from the entire Colwell production staff. For a time the color card division was scattered throughout the plant.

Today the division has been gathered as a coördinated business. It has a separate office, consultation room, laboratory, mixing room, coating room, drying loft, bindery, and creative art department, all under



Above right: Albert F. Radatz, Colwell vice-president and general manager, confers with William Klaus, production manager, Color Card Division. Right: Colwell's Color Card Division creative art department is the birthplace of most Color Card jobs. At left is Ed Freiberg; right, Bud Moline



Upper left: Mixing and matching paints for color chips keeps this staff busy. Picture shows less than one-third of the entire mixing and matching room. Center: Heart of the Color Card Division is this laboratory. Here John A. Eriksen works on a chemical solution. At his right is a flash test device. Right: Color chips get a quick and accurate permanency check in this new Fade-ometer, which Eriksen operates. Machine helps produce quality product

the management of William Klaus, the division's production manager.

The fact that the Colwell enterprises include letterpress, offset, typesetting and color process ties them all together in a complete service for color card clients. The buyer comes to confer about a color card, folder, swatch book or pad. A skilled staff is present to advise him, and the creative art department is available to make the display pleasing to the retail purchaser. Typographers and compositors in Typocraft, the trade composition plant, are there to set the type needed for the cards, folders or swatch kits. Then the customer has a choice of letterpress or offset for imprinting or illustrating. There also is available the three-color process for art work—all within the same general organization so that standards set up at the start may be carried through to the finished job under unified supervision.

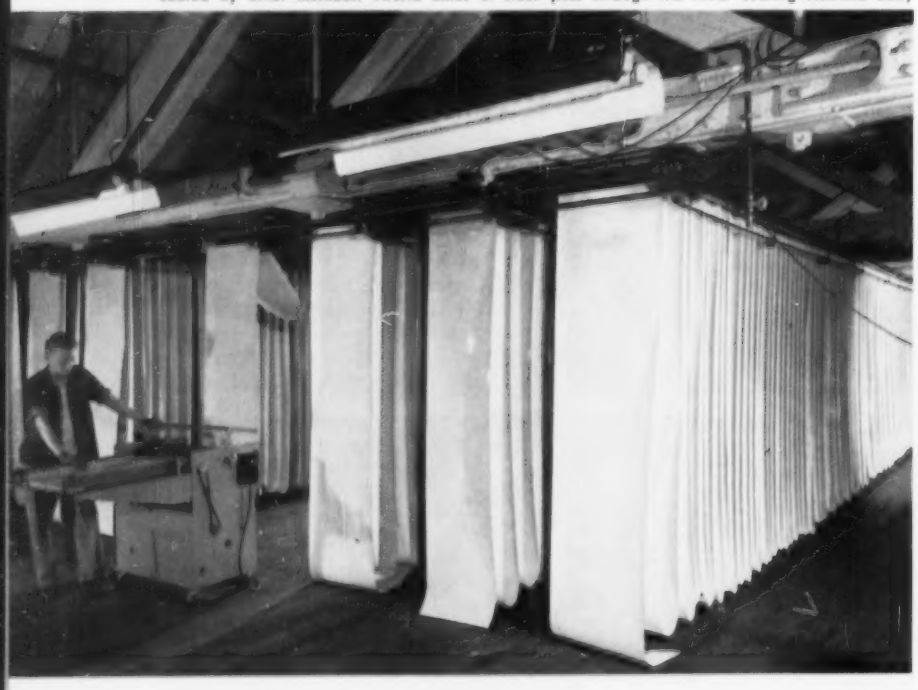
When an order comes in for color cards, the first step is "planning and coördination." A complete production plan is set up to show quantity, size, number of colors, typesetting, and creative layout and design, if required. Printing and binding of the cards or folders upon which the chips are to be mounted are decided upon. Also determined at this time are the number of paint colors for the chips and the shape of the chips—rectangular, round-cornered, etc.—as well as the paint finish.

With all details agreed upon, a master job ticket is prepared. There are supplementary job tickets for each department in which the various operations will be done.

The job has now reached the manufacturing stage. The compositors in Typocraft start setting the type to be printed on the cards, and the art work is put "in the works." Out in the color mixing room begins one of the most critical operations: accurately matching paint color specifications furnished by the customer.

The color mixing room is well lighted and has large north windows in front of which the color matchers work, under the best possible conditions, on their exacting job. They have at their command a huge stock of paints, solvents, resins, and toners. There are automatic mixers and shakers. Samples of the paints are sent to the manufacturer for approval, and exact records are kept so that there will be no deviation when the chips are prepared.

Here in the drying and seasoning loft hang many miles of roller-coated color card sheets. Only a part of the loft, equipped with "octopus" ventilation, is visible. Other racks hold separate sheets coated by other methods. Twelve miles of stock pass through the roller coating machine daily



Several Methods Utilized

The colors are applied to special paper in the coating room. This operation may take one of several methods depending on the finish wanted—gloss, semigloss, flat, wood grain, stucco, stipple, metallic, etc. In addition to roll coating, the finishes may be applied by silk screen process. Other special finishes, such as wood grain, are produced on special equipment.

If the color is to be applied to the chip paper by the roller coating method, the paper is passed through a specially built coating machine which applies the color smoothly and evenly. As the paper passes from the machine it is automatically attached to hangers on a long series of tracks in the curing loft. Here the sheets hang in many-colored festoons. Sheet-coated work is hung in other racks for the





Upper left: Through the big Challenge hydraulic cutter go the paint-coated sheets. They are cut first into long strips, then into chips. Upper right: When the chips are wanted in other than rectangular shapes, special die-cutting machines, such as this one, are used to cut round corners and other special shapes

curing process necessary to prevent hardness and brittleness in the chips. The loft room has just been given a new "octopus" ventilation system which provides the proper conditions for processing and conditioning as well as control of flash point.

When the curing process has been completed, the next step is to cut the sheets into chips. Rectangular shapes are done on big cutters that automatically adjust themselves to the proper cuts. Nonrectangular cuts are made with special dies.

By now the sheets upon which the chips are to be affixed have arrived from the printing department, imprinted either by letterpress or offset as predetermined in the planning stage.

The chips are attached to the sheets by a battery of special machines, most of them altered in the machine shop to handle this type of job automatically, precisely, securely, and rapidly, very rapidly. The machine shop, by the way, is very complete and is kept busy with repairs, adjustments and remodeling of equipment for the entire company.

Special "till" cases, filed according to job number, feed the chips to a bottom plate, also filed according to job number, which delivers them via suction fingers to a top plate, similarly filed. The fingers pass them over glue rollers, then set them firmly into place on the card, swatch or folder space allotted to them.

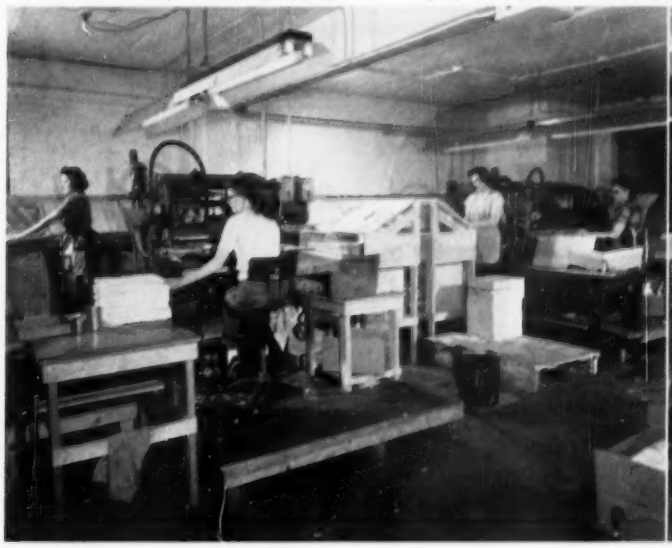
The till cases which hold the chips are built in the plant's woodworking shop, and the machine shop makes the bottom and top plates which transfer the chips onto the cards in predetermined positions.

Despite the automatic, accurate equipment which handles this job, the cards also undergo rigid inspections before shipment.

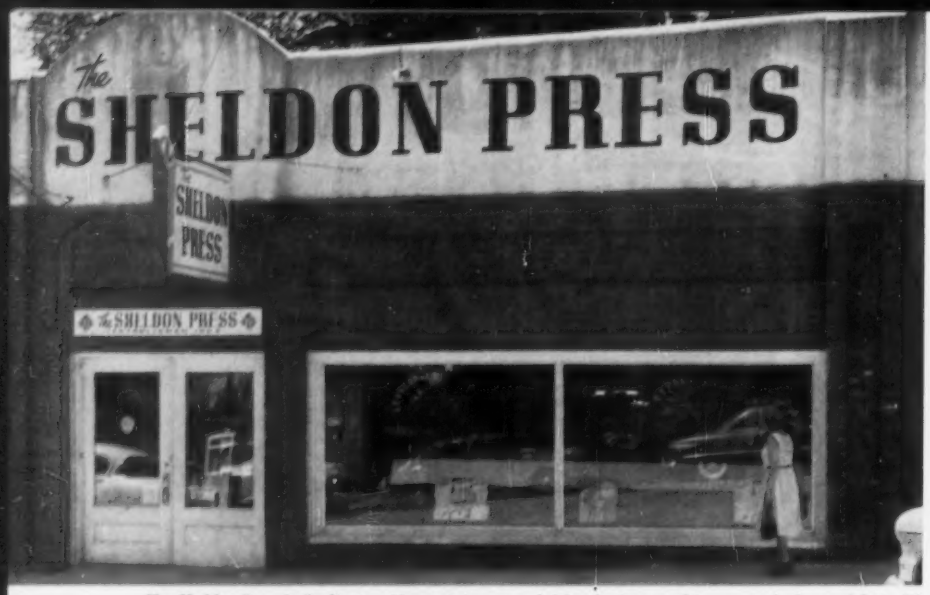
When the chips have been mounted, they are passed along to folding machines of various types. In the case of swatches, an automatic collating machine gathers the swatches and assembles them into packs for binding.

This, then, is the story of a printing shop which accepted the challenge of something far out of its line and built a new and thriving enterprise. Colwell Press now serves not only its local printing territory but also a territory which stretches from coast to coast and into foreign lands.

Left below: Label-Rite machines, worked over in the plant to handle specialized work, affix the color chips to card and folders. Right: color cards and folders are finished, ready for collating, folding, and binding. Special equipment and adaptations of standard machines are needed for economical operation









The Sheldon Press in Burlington, Vermont, is now a thriving business and its success is due mainly to Warren and Harlene Horn and their five employees

How Small Vermont Printer Revived Dying Business

When Warren Horn took over the Sheldon Press in Burlington, Vermont, he used unusual methods to convert a rapidly-expiring business into paying proposition

By Hal Allen

Eastern Editor, *The Inland Printer*

★ Nine years ago Warren R. Horn took over a printing plant that was dying at the age of 45 on a back street in Burlington, Vermont. What he bought was four presses, some bindery units, type mostly tied up in dead forms, anemic sales volume and other remnants of a downhill-sliding business.

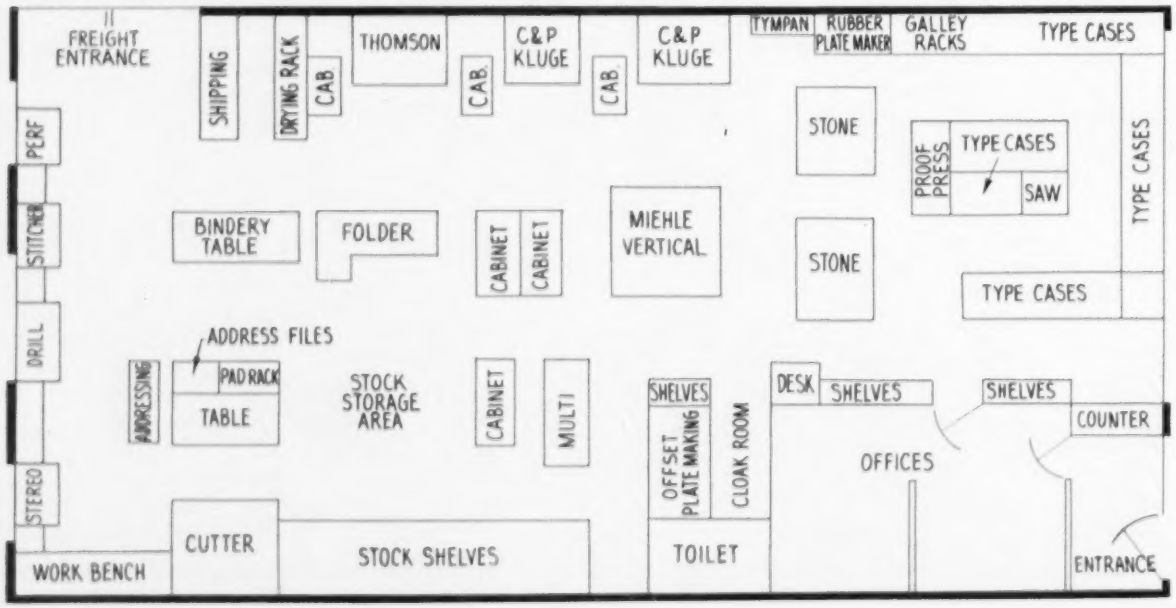
Warren and his wife, Harlene, set to work needling new life into the Sheldon Press. They had two helpers. One worked full time. The other sold Warren a fourth of his time and kept the rest for serving the public in his own specialized way. He was an undertaker. He came not to bury Warren's business, but to do whatever he could, if anything, to help resurrect it. So you see (is it news?) that almost anybody can at least attempt to be a printer.

Walk into Warren's plant today and you'll see no undertakers among his five employees. Talk with him and you'll rate him as a sort of doctor who knew how to prescribe for restoring his business from the embalming stage to thriving health. He has raised his letterpress, offset and direct mail sales volume to triple its size during his first year. Still on his way up, he has added a camera, darkroom, and an addressing department with a Pitney-Bowes postage meter unit.

What did Warren have to start with other than a down-at-the-heels plant with fading sales? First and most important, training. He was ripe for that because he comes from a family whose men are mechanically inclined. Here's how he extended his education into the graphic arts field after his graduation from DeWitt Clinton High School in New York:

Majored in printing and advertising at Columbia University; learned business administration and plant layout at City College; took New York Employing Printers' Association evening courses in production management, estimating, type design,

It didn't take Warren Horn long to determine old plant layout was inefficient, actually delayed production. Here's the way the production line looks now





Warren Horn put his pet theories of work flow and ideal layout into practice in revamped plant

layout, letterpress, offset; heard thirty New York Advertising Club lectures on advertising and selling; studied silk screen printing, display design, public relations.

All that, eight years of it, and more, too —plant experience, which he calls "dipping my fingers into the business end, for salaries."

He must have done much more than finger dipping while serving Schneider Press in berths ranging from offset fill-in artist and etch boy to helper on a Hoe newspaper press. He was production assistant and proofreader at the Davis, Delaney plant; production manager for two ad agencies; advertising and magazine layout man for a publishing house; assistant to Dell Publishing's production director; printing production manager for Thomas A. Koppel Co. During his World War II Corps of Engineers service he practiced the craft for which he had trained himself. He came home as a Major in the Reserves with a Printing Officer rating.

His switch from New York to Burlington came a year later. Why Burlington? Not happenstance but good fortune. Warren married Harlene in 1943. She is a Vermonter.

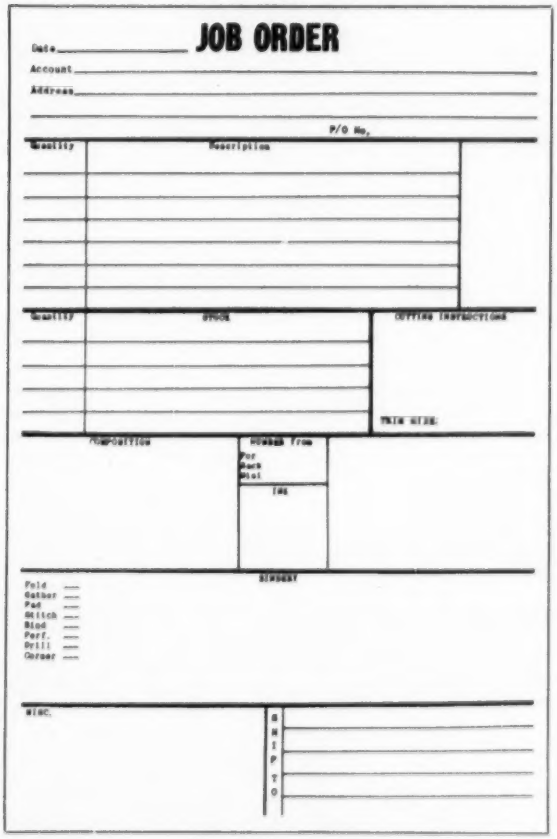
"My marriage to a native of the Green Mountain State," says her husband, "introduced me to its Queen City and made it natural for me to decide that Burlington was for me. Hence the Sheldon Press."

Harlene has worked with Warren all along the way. What they began working with was a Golding press, a Miehle Pony and two Chandler & Price machines, one with a Humana feeder. These units were housed in a seen-its-best-days building—small bindery upstairs; presses, type stand, stored paper downstairs. Presses running on wooden floors made the rickety structure tremble like a leaf ready to fall. The business, too, was out on a shaky limb.

The Horns got busy at once. For waking up sleeping customers and routing out new ones Warren used mail advertising and many miles of legging it along the streets. He was on the go through most of the daytime hours. In the plant at night he moved things around to untangle the layout, or ran presses to get out rush jobs. Sales reversed their trend and kept going up, and the staff grew to five regulars, plus high school students now and then.

Warren's lease ran out four years after he began rebuilding the business. He chose to move rather than stay at the old stand at a higher rent, and he needed a

The Job Order form is made out in duplicate on form at left below; office copy, notebook punched, has form, right below, printed on back for cost record



JOB ORDER

Date_____

Account_____

Address_____

P/O No.

Quantity	Description

Quantity	Stock	Cutting Instructions

Trim Size:

Composition

Number Trim

Per Rack Skid

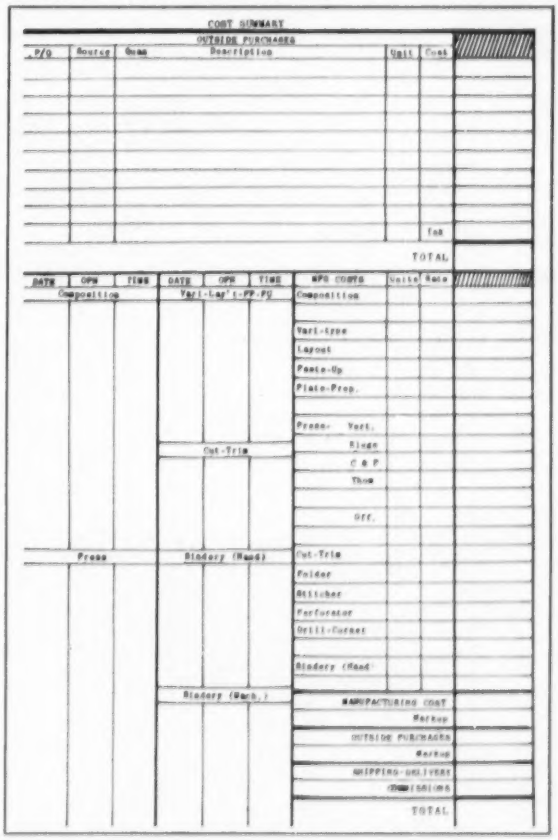
Ink

Stock

Fold —
Gather —
Pad —
Stitch —
Bind —
Perf. —
Drill —
Corner —

Misc.

Ship To

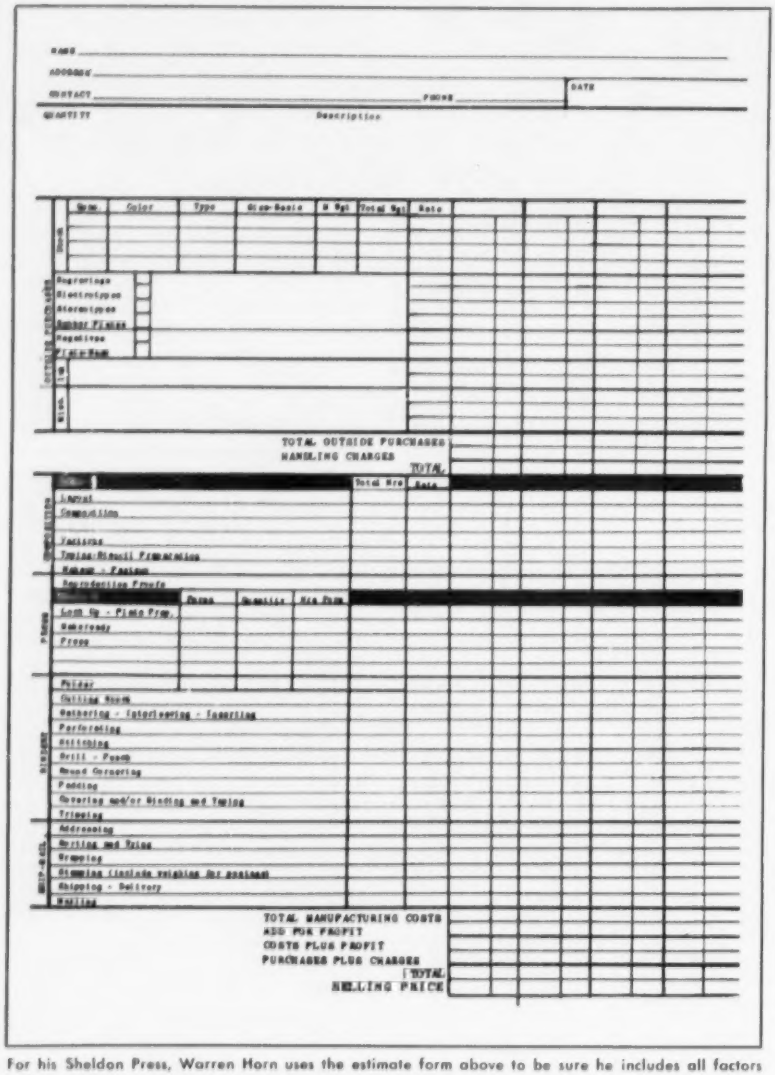


COST SUMMARY

OUTSIDE PURCHASES

P/O	Source	Qnty	Description	Unit	Cost
				Tax	
				TOTAL	

DATE	OPR	TIME	DATE	OPR	TIME	MFG COSTS	Units	Rate
Composition			Vari-Lay't-PP-PU			Composition		
						Vari-type		
						Layout		
						Paste-Up		
						Plate-Prep.		
						Prepr- Vari.		
						Rings		
						C & P		
						Thrw		
						Off.		
Press			Bindery (Hand)			Cut-Trim		
						Folder		
						Stitcher		
						Perforator		
						Drill-Corner		
						Bindery (Hand)		
			Bindery (Mach.)					
						MANUFACTURING COST		
						Markup		
						OUTSIDE PURCHASES		
						Markup		
						SHIPPING-DELIVERY		
						COMMISSIONS		
						TOTAL		



For his Sheldon Press, Warren Horn uses the estimate form above to be sure he includes all factors before arriving at quotation for customer. Form can be easily adapted by small printers generally

better location. He found one at 173 St. Paul Street on the edge of the business district.

"For my pet layout and work flow theories the place was perfect," he said. "Brick and concrete, 35 by 65 feet, one floor (no stair climbing), light and airy, sprinkler system, double-door freight entrance at the rear, and what amounted to a glass front. It was an auto showroom built to stand almost unlimited floor weight. No more threat that presses would sink in their tracks or rattle the walls."

Warren drew up a floor plan that left space for wide aisles and for safety areas around machines. He squared off the 2,285-square-foot floor, allotted a spot for each piece of equipment, and allowed room for a changeover to a larger unit in each case. Units numbered in their moving order matched numbered locations in their new home. Everything was moved in one day. By the next noon the presses, mounted on vibration pads, were rolling into a large backlog of orders. Said Warren: "We caught up on our delivery promises within half the usual time."

With one or two minor exceptions, the basic layout has proved to be as efficient as Warren expected. Work flows from front office preparation through composition, presswork, binding, and out the rear door to delivery. Units along the line include a Miehle Vertical, a Kluge, two hand presses, a Cleveland folder, and equipment for a small but growing offset department. The layout is far superior to the huddled setup at the old place. Warren calls it the solid foundation of the production efficiency which he and his associates keep trying to improve.

He makes his own rubber plates and stereotypes. "Rubber platemaking equipment enables us to use our presses to capacity without excess composition cost," he explains. "We also use the services of trade composition houses, because they

(Turn to page 102)

Society of Typographic Arts Holding Design Show

The Society of Typographic Arts, with headquarters in Chicago, now has on display its 29th Annual Exhibition of Design in Chicago Printing at the Art Institue of Chicago. The exhibition will run until May 6.

The 89 pieces on display were selected from nearly 900 items submitted by Herbert Bayer, Lester Beall and Noel Martin, nationally-known designers. A certificate of excellence was awarded to each item included in the exhibition.

The 89 pieces include examples which fit into 17 of the 23 categories eligible for consideration in the competition which attracted designs for books, commercial booklets, advertising, catalogs, packages and folders, broadsides, posters, book jackets, stationery, Christmas cards and magazine covers.

In the current show, more packages were accepted than items in any other category, 13 in all. Folders were next with 12 items; Christmas cards and books followed with 9 each. Announcements and invitations were represented by 8, and newspaper advertisements with 6.

In three categories, booklets, broadsides and stationery, there were 5 each; and book jackets, magazine covers and catalogs, 3 each.

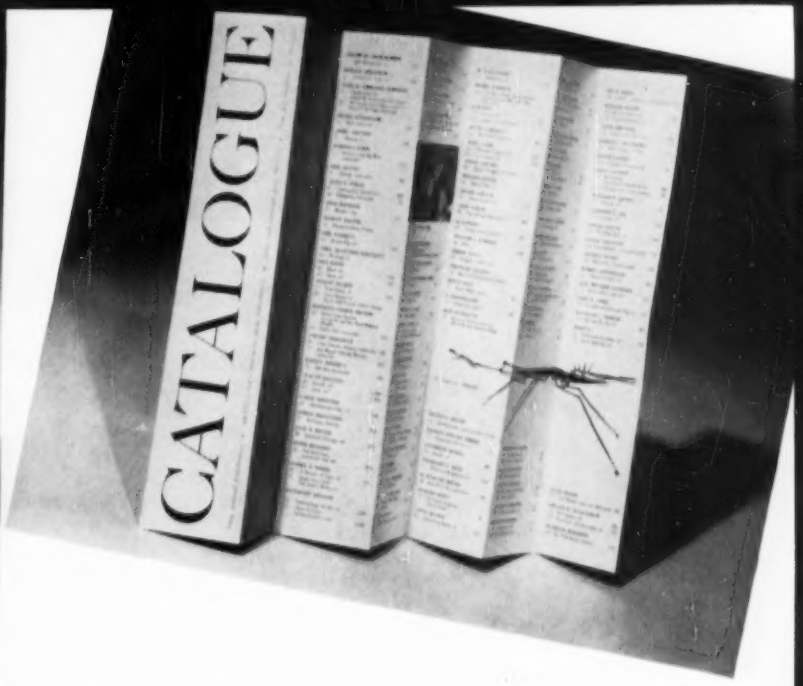
The remaining categories were represented with but one item each, indicating that posters, portfolios, editorial designs, national advertisements were not outstanding designs or that the number of entries was fewer.

Seven of the 13 packages accepted were designs executed for Sears, Roebuck & Co. The credits indicated that they were the work of seven different designers.

The three jury members, who spent the better part of a long day selecting the 89 pieces, agreed that there were no special trends noted in designs submitted, rejected 90 per cent of items submitted.

Some representative designs which appear in the 29th Annual Exhibition of Design in Chicago Printing, sponsored by Society of Typographic Arts, are shown at right. "The Crockett Almanacs" was designed by Albert Schlag, printed by R. R. Donnelley & Sons Co., Chicago. Catalog of "Artists of Chicago and Vicinity" was designed by Lynn Martin, printed by Nathan W. Rubel Co. Christmas card, "Peace," was designed by Lawrence Muesing, printed by Gordon Martin. The book jacket, "Puritanism in Old and New England," was designed by Greer Allen of University of Chicago Press. Broadside, "My Father . . ." was designed by Gordon Martin, printed in his own Type Shop. Package for "The Great Books Foundation" was designed by Bruce Beck, printed by R. R. Donnelley & Sons Co. Aspen issue of *News Bulletin* of Art Directors' Club of Chicago was designed by Dean Straka, Susan Karstrom, Bob Ertell, LeRoy Winbush, Tom Tomazich, and was printed by Rider and Dickerson. The Design in Chicago exhibition ends on May 5




CATALOGUE


BAE






Puritanism
in
Old & New
England
Puritanism
in
Old & New
England


GB



Posters remind employees to turn in suggestions. This one produced by Elliott Service Co., Mount Vernon, New York, stimulates interest in system

Suggestion System Reduces Costs, Aids Workers' Income

Rand McNally has 1,900 employees in nine cities. Its suggestion system works wonders for company and can be easily adapted by any printer

By Lillian Stemp

★ The suggestion system at Rand McNally & Co., Skokie, Ill., (Chicago suburb), now in its third year of operation, is unique not only among the graphic arts industry but all industry plans. Rated as one of five companies in this country with suggestion plans which potentially share the highest percentage of savings, Rand McNally's plan provides for payment of half of the first year's net savings to the suggester. The high stakes involved have attracted good ideas. While many suggestion plans are plagued with recommendations such as "Why don't you fire the boss?" not a single flippant item of this type has been turned in.

The Rand McNally policy is always to share the largest award for a suggestion. Highest paid so far was $3,000 to an employee of the firm's Conkey Division in Hammond, Ind. His improved method of stamping covers was tried out for a month. Based on the labor and material it appeared to save, a savings figure of $6,000 was established. The company shared half this amount with the employee.

To insure fair payment, arrangements are made to pay half of a stipulated award as soon as an idea is accepted and the remainder after the actual savings of one year's operation have been computed. In the event the savings turns out greater than anticipated, the employee gets the additional benefit at the end of the year.

There is no maximum on awards. This, too, is unique, because only about a dozen other plans in the country have this arrangement. The minimum award, regardless of the type of suggestion, is $10.

Value of Suggestions Weighted

Where savings cannot be measured readily, the suggestion committee votes an award based on a scale of values such as originality of idea, scope of applicability in other operations, and degree of thought. These values are weighted and payment is made in accordance with the range of points into which the suggestion falls.

If a suggester leaves the company's employ before his idea has a chance for full expression, at the time complete evaluation is made a check is sent to the person, regardless of the time he has been away. For example, a man in the litho plate department received $500 six months after he had left the company.

Questionnaires are used in attempting a general evaluation of suggestions. Among the questions asked are: (1) Is this a new idea to the company; if not, do you know when and why it was not adopted? (2) Would you recommend that it be adopted? (3) Do you foresee any problems that would hinder this suggestion being put into effect or that would arise as a result of it? (4) Who else do you feel should comment on this suggestion? (5) Do you have any further comments on this idea as to its value, cost, specific benefit, etc.?

Company Has 1,900 Employees

The Rand McNally organization includes about 1,900 employees in nine cities. All of the operations are now in the plan, the Nashville group having become eligible last January.

Eligibility policies are administered by an eligibility committee consisting of the suggestion system manager, the industrial relations manager, and the firm's attorney. All employees of Rand McNally are eligible, with the exception of elected officers and directors of the firm and those who operate the suggestion system. Suggestions, however, have to be beyond the normal job responsibilities of the person originating the idea. This applies particularly to supervisors whose duties are such that ideas and recommendations for improvements in their own departments are expected as part of their work, and whose remuneration from the company is either wholly or partially based on such expectations. Supervisors, however, do receive a certificate of merit if an idea of theirs has been adopted. Rand McNally believes that it is important to recognize good attitude.

Neil M. Glass, office manager of the Skokie plant, is the suggestion system manager. There are local suggestion managers at each of the firm's plants and sales offices. Their duties are to obtain evaluations from those in their particular organizations who are best qualified to comment on an idea. These comments are then turned over to Mr. Glass for further consideration by an over-all suggestion committee.

Neil M. Glass, office manager of Rand McNally's Skokie plant, is manager of suggestion system



In the first year of operation, a pressroom employee at Hammond proposed an improved method of laying out *Commercial Atlas* pages for the press. The idea saved $3,400 for the year. His award of 50 per cent gave him $1,700.

Another Hammond pressroom operator received two awards. One was for suggesting the change of air blast valves on Christensen feeders to obtain a more effective control of air. The second was a $250 award for the suggestion to increase the size of stopping blocks to prevent side guard scuffing on printed sheets, thus eliminating stopping the press to scrub out scuffs.

A pressman at Ossining proposed the use of emery cloth in place of velvet as spacers in the fan-folding of tickets.

Ossining Winner Received $50

The first winner at Ossining was a bindery girl. Laura Ann Hayes received $50 for the idea of adjustable tables for more flexible and effective work surfaces in the bindery.

Out of the litho plate department at Skokie have come such ideas as a proposal to standardize wet plate film used in stripping corrections and changes. Another suggestion concerned disconnecting

the timing clock from the circuit with other light series to provide independent operation. The light now in use may be shut off and the clock will remain running. A third employee suggested a reduction in the size of the wrap-around covers for Trade Publishing's lower priced books. The idea saved a sufficient number of pounds of paper for the year to merit an award of $500.

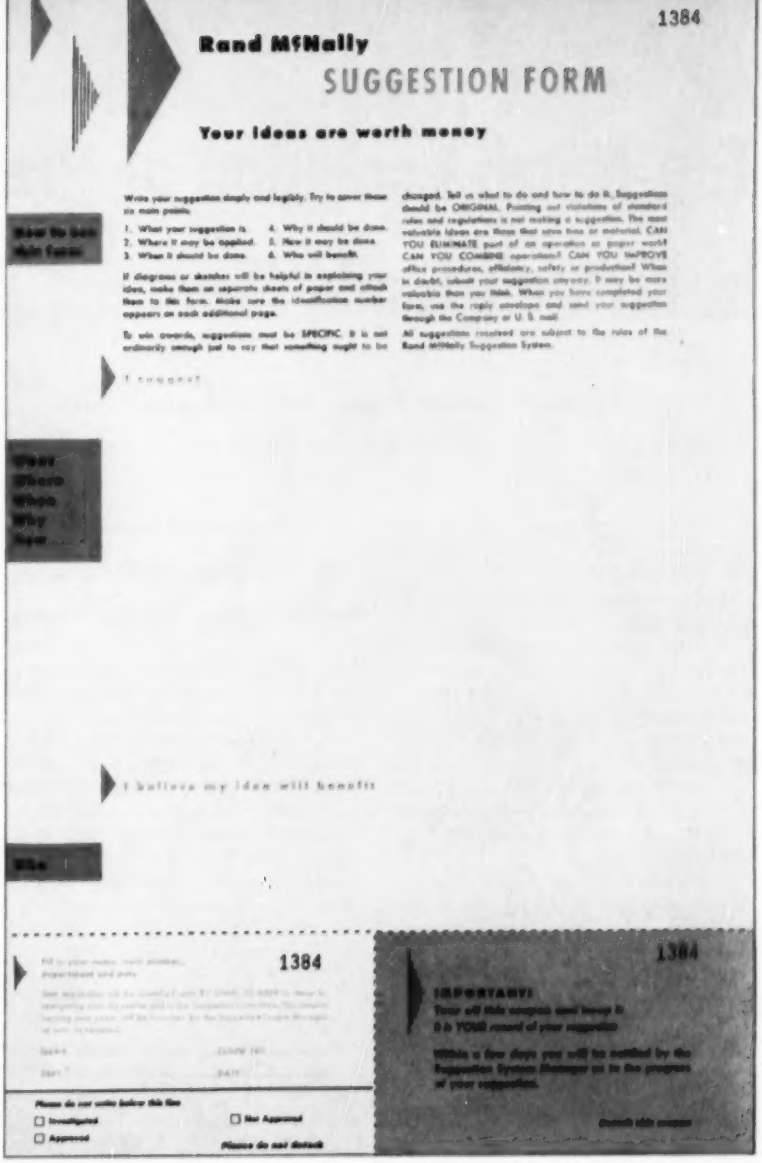
A number of measures are taken to insure good functioning of the system. The first is to acknowledge all suggestions promptly. Suggesters are protected against possible prejudice of evaluators by a combination number and name arrangement. Suggesters turn in their names with ideas but only the suggestion system manager is aware of the name. He removes a perforated portion of the suggestion blank carrying the name. From then on, a number identifies the idea through the remainder of the process. By having the name in the files, the manager can get in touch with the employee for further details or to handle any questions that might arise.

Handling Suggestions Not Adopted

The second safeguard is in the matter of handling suggestions which are not adopted. Although the procedure in effect adds considerable work to the department, the firm believes it best to continue the practice of giving detailed explanations as to why an idea has not been accepted by the committee.

Three of the general rules governing the suggestion plan provide further encouragement to people whose ideas may have been turned down. If a suggestion has not been adopted but later is put into effect, within one year, rights to the award belong to the original suggester. If a suggester wishes to retain claim to his idea he must resubmit before one year from the time it was declined.

Once a suggester is notified that his suggestion has been ruled ineligible, he may appeal through the suggestion system manager for a further decision by the executive administrator. This decision will be final.


1384

Rand McNally

SUGGESTION FORM

Your ideas are worth money

Write your suggestion simply and legibly. Try to cover these six main points:

1. What your suggestion is.
2. Where it may be applied.
3. When it should be done.
4. Why it should be done.
5. How it may be done.
6. Who will benefit.

If diagrams or sketches will be helpful in explaining your idea, make them on separate sheets of paper and attach them to this form. Make sure the identification number appears on each additional page.

To win awards, suggestions must be SPECIFIC. It is not ordinarily enough just to say that something ought to be changed. Tell us what to do and how to do it. Suggestions should be ORIGINAL. Pointing out violations of standard rules and regulations is not making a suggestion. The most valuable ideas are those that save time or material. CAN YOU ELIMINATE part of an operation or paper work? CAN YOU COMBINE operations? CAN YOU IMPROVE office procedures, efficiency, safety or production? When in doubt, submit your suggestion anyway. It may be more valuable than you think. When you have completed your form, use the reply envelope and send your suggestion through the Company or U. S. mail.

All suggestions received are subject to the rules of the Rand McNally Suggestion System.

I suggest

I believe my idea will benefit

1384

Please do not write below this line

☐ Investigated ☐ Not Approved

☐ Approved

Please do not detach

1384

IMPORTANT!

Your will this coupon and keep it

It is YOUR record of your suggestion

Within a few days you will be notified by the Suggestion System Manager as to the progress of your suggestion.

Detach this coupon

The Rand McNally suggestion form includes some work simplification hints on preparing specific ideas

If the suggestion committee does not adopt an idea, the suggester may request another hearing for his suggestion. Results of the second hearing will be final unless new facts substantiating the idea are revealed.

Reminders are provided to maintain interest in the program. For example, Mr. Glass recently sent a letter to all employees in which he enclosed a calendar card. The letter reads as follows: "One hundred years have passed by since that June day in 1856 when William Rand first opened the door of that small print shop on Chicago's Lake Street.

"One hundred years of growth—but what has made this progress possible?

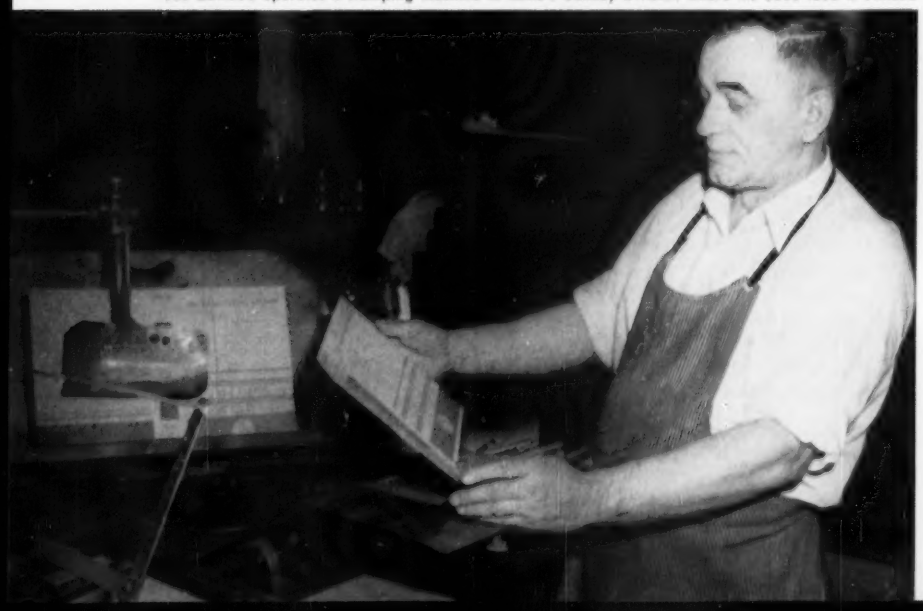
"Chief Justice Marshall once said, in describing a corporation, 'It is an artificial being, invisible, intangible, and existing only in the contemplation of the law.' It is the *individual* who gives life to this artificial being; without his contribution in thought and energy there could be no growth.

"In today's highly competitive economy, the ideas of the individual are even more necessary than they were one hundred years ago. Your Suggestion Program exists to help bring these ideas of yours to life."

Mr. Glass reports: "We try to stimulate interest in the program in such a way

(Concluded on page 97)

Joe Zawada operates a stamping machine in Rand's Conkey Division where his $300 idea is utilized



Top-Notch Condition of Press Important In Premakeready Planning Program

Every press should be checked periodically for levelness, wear and adjustment. Here are the steps you should take for doing it

Last of Four Articles

By VanCourtright Walton

Production Manager, University of Texas Press

★ Now that we have the form in the pressroom with its lined-up position sheet, its reader O.K., its preliminary spot-up, and its overlays all ready for the press, is the press ready for it?

As stated at the beginning of this series of articles, the pressman, given a press in good printing condition, should be expected to keep it that way, and should be provided the means and the time necessary to do so. However, even with the best care a pressman can give, moving parts will wear, and settling of the foundation will spring the press out of level, which in turn will cause more wear.

Every press should be checked periodically for levelness, wear, and adjustment. The frequency of checking depends upon use; but for a press that is running constantly one shift a day, it should be every six months. Any press, cylinder or platen, will wear excessively if it is not level. Therefore, this is the first thing to check. In a cylinder press, the next things are wear in bed tracks, bed bearers, rack and segment, and eventually the main bearings and journals. The important adjustment to check is contact between cylinder and bed bearers.

In a platen press, cams, raceways, platen locks, and bearings and journals should be checked for wear. If the press has platen screws for leveling impression, their adjustment should be checked.

Should Be Done by Competent Man

Press checking and mechanical correction should be done by a man who knows what he is about. This may be a pressman, but because a man is rated as a pressman, it does not follow that he is competent to tinker with a press.

If a press suffers an accident, especially to its bed and cylinder, a good press machinist should be able to bring bed and cylinder surfaces back to acceptable trueness without extensive rebuilding.

No two presses, even when new, are exactly alike. A spot-up sheet made for one will not do for another. How then can we use a preliminary spot-up sheet made on one press to get a form running on another press?

One of the reasons for makeready is to compensate for defects in the press and form. The composing room's problem is to deliver to the pressroom printable forms. The spot-up sheet which accompanies one of these forms is intended to take care of the defects which still remain in the form after careful workmanship and repeated inspections have done what they can to eliminate defects. Now, if the defects in the press have been eliminated or compensated for, the spot-up sheet made in the composing room can be used and production should be under way quickly and without a hitch.

Returning Press to Production

When, as the result of the periodic check-up described above, a cylinder press has been found to be in efficient mechanical condition, the final steps to return it to production should be as follows:

The cylinder should be stripped to the metal and a new permanent packing should be hung. After the cylinder is completely repacked, a form of test blocks should be placed on the press and an impression pulled on 60-lb. super. This should be carefully spotted up and hung in the permanent packing next to the cylinder. The purpose is to level the impression to print an ideal form, thereby compensating for the defects in the press. This should be done even for a new press.

Test blocks made for this purpose are far more accurate than any printing form could ever be. They are not as accurate as Johanssen blocks, but they are made in much the same manner, and except for Johanssen blocks they are perhaps the most accurate testing equipment used in any industry.

If all the presses in the plant, including the composing room's test presses, are treated in this manner, the preliminary spot-up supplied by the composing room can be used with that form on any press in the plant. This does not say that further spot-up will not be necessary. But not much further spot-up should be necessary before starting a run.

Now, for most printers, there is a big roach in the oleo. Test blocks sufficient for a full form on a Miehle S-41 or a Miller Major will mean a considerable investment in nonproductive equipment to be used ordinarily only twice a year. Would enough for half a form, or a quarter form, do the job? The answer is "maybe." If such a form is locked from front to back and shifted across the press, the spot-up can, of course, be made complete. But there is some deflection in both bed and cylinder under impression on every form; and the deflection on a form that is only a half or quarter the width of the press could not possibly be the same as that on a full form.

Lockup across the press and moving the form from front to back would probably take care of the deflection. If the form is moved and impressions pulled on the same sheet until the sheet is filled with the necessary impressions perfectly matched at the edges, a satisfactory leveler should be secured.

In passing, it should be pointed out that test blocks can be rented. Less than a full form can be regarded only as a makeshift.

A good substitute—not perfect, but good—for test blocks is a set of precision electros of a patterned tint block, mounted on clean, carefully checked patent base. A printer who cannot afford test blocks should be able to afford precision electros and base. Patent base is production equipment for many printers anyway.

It would be smart to put test forms on job presses as well as the cylinders. If a platen press is found to be defective, it could probably be restored by a good machinist. It is even practical to use a leveling spot-up on a platen press.

Locking Form So It Will Print

In positioning a form on the bed, unlocking it and relocking after the chase is clamped is a traditional operation made necessary because of the tightness of lockup required to get the form safely from stone to press. If we transport the form by sliding it onto a portable table top without lifting it, moving the table to the press, and then sliding the form onto the press bed, all the pressman needs to do is position it on the bed and clamp it in place. Here again a break with tradition will bring forth a howl from somebody: "What stone man knows how to lock a

form to print?" The answer is, if he can't do it now and won't learn, he'll just have to step aside for one who can! Because stone men all over the country can do it and are doing it.

The following summarization of a complete prem>keready system should serve also as a check list for any printer who wishes to adopt all or part of it:

Type Handling and Production

1. Type handling and production.

(a) If there is more than one line-composing machine in use, engrave a number on each mold cap in such a position that it will appear between the ribs of every slug cast. Establish a numbering system which will enable immediate location of any mold producing defective slugs.

(b) Check all machines twice each shift for height and body size of type.

(c) See that all galleys are in uniformly good condition and of correct and uniform thickness.

(d) Install a galley proof press which will pull precision proofs.

(e) Use a good book paper (*not* coated) for all proofs. (English finish is recommended.)

(f) Have the bank boy clean and inspect type for clear face and good body, and see that good proofs are pulled.

(g) Check the condition of foundry type periodically and discard and replace worn type promptly.

(h) The proofreader should use a fountain pen for all proof marks. A color signal system can be devised: black ink for corrections, green ink for queries, blue ink for author's alterations and editorial changes, and red ink for revising where an operator or a compositor passes up corrections.

(i) Require all proofs beginning with the first to be inspected for defective type.

Rules, Cuts, Makeup, Lockup

2. Rules. Hairline and quarter-point, including column rule, to be .916-inch high; other rules, .918-inch.

3. Cuts. Every shop should have easily accessible, dustproof storage cabinets where cuts can be filed safely and systematically; there should be both morgue storage and live or active storage for current material.

(a) All cuts—halftones, line plates, and electros—are to be checked for height, and brought to the following heights:

(1) Fairly light halftones with highlights, .916-inch. This includes both originals and electros).

(2) Halftones consisting of middle tones and solids with some highlights, .918-inch.

(3) Halftones with heavy solids and some detail, .920-inch.

(4) Light, open line plates, .916-inch.

(5) Line plates with considerable contrast, .918-inch.

(6) Tint plates or heavy reverse plates, heights to be determined according to paper stock, size of plate, and other details, .918-inch to, possibly, .922-inch.

(b) All cuts to be squared accurately after leveling.

(c) Overlays for all halftones to be made and filed in cut department's active storage section. Provision might also be made to keep overlays with their halftones in the morgue.

4. Makeup. Provide makeup men with makeup galleys, frames, or gauges.

(a) All sawing must be accurate.

(b) All hand-composed lines must be carefully justified.

(c) All forms and pages must be square and accurate to measure and depth.

(d) Proper spacing material must be inserted between form elements.

(e) In skeletonizing, spacing material about the portions which register must be broken down to permit shifting.

5. Lockup.

(a) Forms must be flat, square, and lined up.

(b) Forms must be locked only to the tightness required for the press on which the job is to be printed.

Needed to Accompany Form

6. The following, prepared in the composing room, should accompany each form to press:

(a) Form proof with proofreader's final O.K.

(b) A lined-up position sheet for every form larger than 14 by 20 and for *every* form, regardless of size, having irregular margins or two or more pages.

(c) A preliminary spot-up.

(d) Overlays for all halftones in this form. The production pressman will be saved additional time if these are hung on the preliminary spot-up in the composing room.

Periodic Checking, Leveling

7. Periodic checking and leveling of all presses (not less frequently than every six months).

(a) See that press is level.

(b) Check bed and cylinder bearers.

(c) Check condition of other impression-bearing surfaces (cylinder bearings and journals, cylinder surface, bed surface, and tracks and rollers).

(d) Check cylinder setting.

(e) Replace permanent packing and level impression with test blocks, placing the necessary spot-ups in the permanent packing.

(f) On platens, the following should be checked:

(1) Level of press.

(2) Bed and platen surfaces, particularly if the press has suffered an accident.

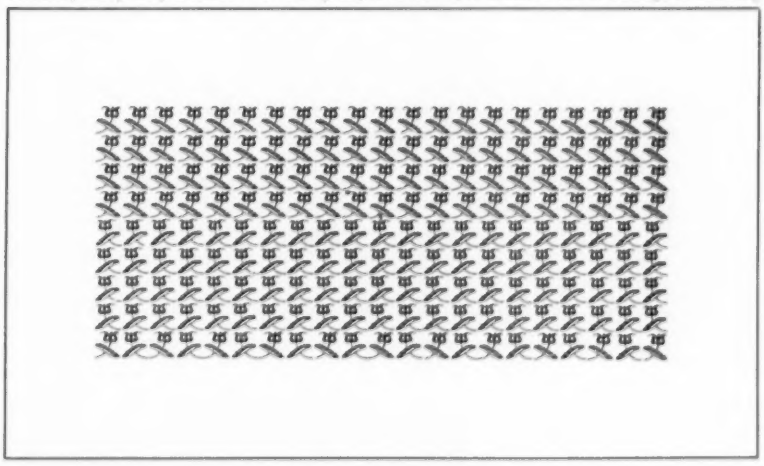
(3) Snugness of platen lock.

(4) Wear on cams, cam rollers, and raceways.

(5) Level of impression.

(6) Impression adjustment mechanism, if provided.

A pattern like the one shown below will make a satisfactory set of electros for use as test blocks. A slightly more closely-knit pattern would probably be better, but a heavy, bold pattern is not necessary. Keep the plates small—18 x 24 picas, for instance, to minimize risk of damage in handling



• No notable improvement was made in the printing press from 1620 when the "Dutch" press was introduced by William Janzoon Blaeu until 1798 when the Earl of Stanhope made the first all-iron printing press.



Making Squeegees for Screen Work

- Squeegee distributes inks too heavy for spreading by rollers
- "New York style" of screen process printing uses the push type
- Four parts of squeegee are easy to make with simple materials

Tenth of a Series

By Victor Strauss

Presentation Press, New York City

★ Last month we discussed the proper way to construct a silk screen printing frame. Having provided ourselves with the frame and a screen, we need to consider the third element of silk screen printing—the squeegee.

The squeegee does the same job in silk screen printing that ink rollers do in letterpress work. It distributes the inks over the form. Why does the silk screen process use a squeegee instead of rollers? Because the squeegee is a very efficient tool and because the inks normally used for screen printing are too stiff and heavy to be handled by rollers.

There are modifications of the silk screen process using inks that can be distributed by rollers, and it is possible that similar inks may be used for silk screen printing in the future. But that is conjecture. Today's reality is squeegee printing.

The style of printing, as we discovered earlier, plays an important part in planning the layout of the screen. The style of printing is equally important in selecting the squeegee. The "New York style" of printing, by definition, uses the "push" squeegee. This instrument is light and has a handle in its center. The operator pushes it across the screen in a line parallel to the width of his body, and every push makes one impression. The printer uses both hands alternately, making one stroke with the right hand and the next with the left.

Left Hand As Easy As Right

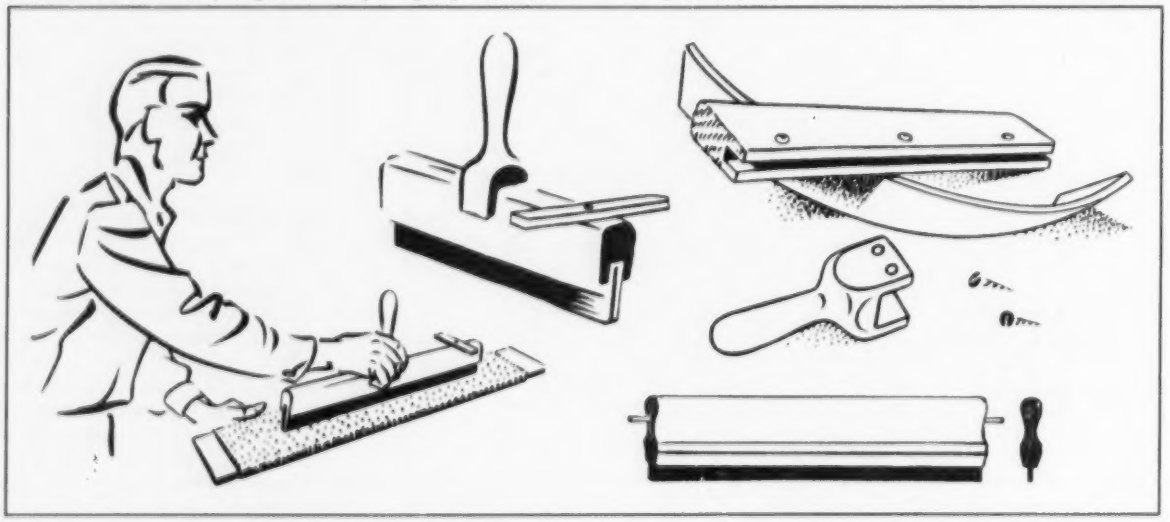
Whether or not he is ambidextrous makes no difference, although you might suspect that a right-handed person would have trouble controlling the stroke made with the left hand. However, many right-handed operators find that they can get better impressions with the left-handed stroke than with the right.

Now look at the squeegee in detail. It consists of four major parts: the blade, the holder or molding, the handle, and the crossbar. It's easy to determine the proper length of the squeegee: it should always be two inches larger than the opening. (The word "opening" is an industry term meaning the dimensions of the stencil at the printing stage.)

The squeegee blade is made either of rubber or of a synthetic rubber product called Neoprene. Neoprene is more expensive than natural rubber, but it generally gives better performance because it is much more resistant to attack by various ink ingredients. It is sold in soft, medium, and hard varieties, but the medium grade is advisable for your first squeegee.

The blade usually is about $\frac{3}{8}$-inch thick, 2 inches wide, and $2\frac{1}{4}$ inches high.

Upper right are the various parts of a push-type squeegee. Blade is made of either rubber or synthetic rubber product called Neoprene. Squeegee should be two inches wider than opening in stencil at printing stage. It's simple matter to sharpen the squeegee (lower left). Pull squeegee does not need handle



It has a ⅜- by ⅝-inch bead that is pushed into the molding and fastened with wood screws spaced 2½ inches apart. The screws are placed alternately on both sides of the molding, and they must be counter-sunk to prevent injury to the operator's hands. Counter-sinking the screws also makes it easier to clean the squeegee.

Silk screen supply houses will sell the parts of the squeegee—blade, molding, and handle—separately, or they can provide ready-made squeegees.

Once the blade is inserted, the handle is attached and the screws holding it are counter-sunk. Finally, the squeegee is trued up on a strip of No. 1½ sandpaper, approximately 5 inches wide, mounted on a well planed and true board. The squeegee is sharpened by pushing it several times in the direction of its length on the abrasive.

The blade should be plane and sharp, without holes or notches. It is helpful to put a strip of Scotch Brand tape over the edge of the blade and the molding, on both sides, before starting to print. The strips of Scotch tape prevent ink from



For very large jobs on which strong inks are used, two men must work the squeegee together

creeping between rubber and molding, where cleaning is rather difficult.

For very large sizes or for jobs where inks that need strong physical effort in printing are used, two men work together in pushing. They use a squeegee with two handles, one near each end.

The pull squeegee, the second type of squeegee, is made out of a different kind of molding and does not need a handle. The hands of the operator rest on top of the rounded molding, which is carved out on both sides to permit a good grip.

The length, width, hardness and type of the squeegee blade are important factors, and must be carefully considered in planning the printing operation. But most important are cleanliness and freedom from nicks on the printing edge of the squeegee. Whether the edge should be sharp or rounded, V-shaped or square, depends on the job in hand and also on the preferences of the operator.

Typographic Scoreboard

Subject: Saturday Evening Post

Issues of February 4, 11, and 18
118 one- and two-page advertisements

Type Faces Employed

Century Schoolbook (T)	24
Century Expanded (T)	8
Century Old Style (T)	3
Bodoni Book (T)	13
Bodoni (M)	7
Caledonia (T)	10
Caledonia Bold (T)	4
Baskerville (T)	7
Baskerville Bold (T)	3
Times Roman (T)	7
Garamond Old Style (T)	4
Garamond Bold (T)	4
Vogue (M)	4
Electra (T)	2
Typewriter (M)	1
Spartan Light (M)	1
Cushing (T)	1
Perpetua (T)	1
News Gothic (M)	1
Fairfield (T)	1
Scotch Roman No. 2 (T)	1
Venus (M)	1
Caslon Old Style (T)	1
Ads set in traditional types	94
Ads set in modern types	15

Nine advertisements are not represented in the foregoing tabulation because one is completely hand-lettered—in the modern manner—and the remaining eight are set in a mixture of styles without one predominating enough to be classified. These nine, however, are included in the tabulations Layout, Illustration and General Effect below and, so, have their effect in the complete analysis. It should be mentioned, also, that the display of thirty advertisements credited to traditional types in the list of "Type Faces Employed" is in type of modern character. More advertisements in the issues checked are therefore modern in so far as type is concerned than the 94 to 15 totals suggest.

Weight of Type

Ads set in light-face type	84
Ads set in bold-face type	23
Ads set in medium-face type	2

Layout

Conventional	85
Moderately modern	33
Pronouncedly modern	0

Illustration

Conventional	99
Moderately modern	19
Pronouncedly modern	0

General Effect (all-inclusive)

Conventional	53
Moderately modern	65
Pronouncedly modern	0

Twenty years ago one could spot as many provably modern ads in three *Post* issues. These would include—moderated to *Post* standards—some of first pseudo-modern features—over-black cubist letters, blocks of text patted into geometric shapes, slanting lines. Ten years ago, ten really modern ads to select our best from could be spotted in three issues. These would be in streamlined, clear types; involve truly modern layout devices like emphasis of the vertical. Today, Scorekeeper cannot always seem to find an ad which is definitely modern, or one as definitely conventional. Such—like the two below—will be called modern if one feels he's a modern, conventional if one must be shown what was not popular prior to the cubist invasion





How to Lick Summertime Troubles in the Pressroom

- **Do deep-etch plates print gray, surface plates scum on your presses?**
- **Lithographic Technical Foundation says "dark reaction" may be cause**
- **Here are suggestions to eliminate troubles during the summer months**

That time of the year is coming when the platemaker's troubles seem to multiply. Most summertime troubles seem to be with (1) deep-etch plates that print gray, and (2) surface plates that scum.

According to the Lithographic Technical Foundation, these troubles usually have the same source: too much dark reaction. Dark reaction is a "self-hardening" of the coating that takes place even if the coated plate is kept in the dark. When the weather is hot and humid, the dark reaction rate goes up and causes trouble.

Dark reaction has the same effect as a flash exposure. It hardens the coating over the entire plate. And this, of course, makes it harder to develop.

LTF's research has shown that too much dark reaction on a surface plate causes more residual coating to be left on nonimage areas after development. And, since surface coating is ink receptive, the plate wants to scum.

The remedy is (1) use a thicker coating, and (2) be sure to post-treat your plates after development to remove the residual coating before you etch.

Ways to Get Thicker Coating

You can get a thicker coating by doing one or more of five things: (1) increase the temperature of the plate rinse water in the whirler, (2) let the plate whirl longer after the last water flush and before you pour on the coating, (3) use a finer plate grain, (4) slow the whirler speed, (5) increase the Baumé of the next batch of coating you make.

For post-treating plates, you can use either the Post-Cronak or Post-Phosphate Solutions. (Formulas in LTF Bulletin #805, *How to Make and Run Better Zinc Surface Plates.*)

LTF has also found another thing that will slow down the dark reaction on surface plates during humid weather. This is the application of nonblinding lacquer immediately after coating instead of after the exposure. Incidentally, these lacquers permit the use of much thicker coatings. A thick coating that would ordinarily walk-off will hold when nonblinding lacquer is on it.

If a plate with a thicker coating is still acting stubborn during development, turn off the water, squeegee the plate, and then flush it with an ammonia solution (one ounce per gallon). Let the solution stand on the plate for 15 to 30 seconds, turn the water back on, and resume development of the plate.

If Trouble Persists, Try This

If you still have trouble, preëtch or preCronak your plates. The only drawback here is that you can't pretreat an albumin plate and still use nonblinding lacquer. Such plates are hard to develop in the middletones and shadows. This is why LTF suggests pretreatments last because you should use nonblinding lacquer if you can. However, LTF points out, if you are using a casein coating, there's no difficulty and a preëtch is probably your standard practice.

The LTF Sensitivity Guide will always warn you of possible trouble. When more gray steps than usual appear in the Guide image, you know that there is excessive residual coating on the background. It will cause trouble unless you get it off.

Surface plates may be short-lived when the RH is high if the image and gum layers haven't dried thoroughly. If a plate is to go to press right away, heat it up to 160° F. (no higher if zinc) for about ten minutes. You can do this in a heated whirler, under a bank of infrared lamps or by reëxposing the back of the plate to the arc lamp.

Too much dark reaction on a deep-etch plate hardens the coating over the whole plate. So, when you develop, a thin, invisible film of residual gum remains on the image areas. The deep-etching solution will penetrate this thin film and discolor the metal under it. Also, the plate will ink up in platemaking. But when it gets on the press the water-receptive gum under the image eventually gets wet and the image won't take a full charge of ink. In such cases, the pressman has to "force" the plate to print by crowding it with ink and increasing the pressures.

To prevent this, (1) be sure to take enough time to completely develop your plates, and (2) use a thicker coating.

Sensitivity Guide Is Check

The best check on deep-etch development is the LTF Sensitivity Guide. For example, the steps in the Guide image usually break away during development to a solid step of 7 or 8 in a certain time. When the temperature and RH are high, you'll probably have to develop longer to reach Step 7 or 8. You may even have to lower the developer Baumé a few degrees to get the action you want. The main thing, however, is to use the Guide because it tells you when the plate is completely developed.

Another trouble during high humidity is tacky coatings. Positives and the chase gasket stick to the coating. When they are separated, some of the coating is pulled off. This leaves areas that are easily penetrated by the developer and deep-etching solutions. Final result is scum. Application of thin asphaltum or paste wax while the plate is still warm or dusting it with talc sometimes help. Also, clean the chase gasket frequently and dust it with talc.

During periods of high humidity, it's especially important to measure the RH with an accurate instrument and to vary platemaking procedures accordingly. Make several measurements during the day because RH can vary a lot from morning to afternoon



And be sure to base your operations on measurements actually made in your plateroom. Weather bureau reports or the outside RH can be a lot different than the RH of your plateroom.

Finally, since excessive dark reaction is the cause of most summertime plate troubles, process plates with as little delay between coating and development as possible. Ordinarily, wait for a while after coating before you expose. When the RH is high, however, it is often necessary to expose and develop the plate as soon as possible after it has been coated to reduce the time for dark reaction to occur. If you are using dense, sharp positives or negatives your chance for trouble in doing this will be minimized.

When the pressroom temperature gets up into the 90s, even good plates may want to scum. An old trick that helps is to put two or three ice cubes in the fountain. This is no cure-all but it does help if your fountain solution and inks are working at a borderline temperature.

Since inks soften at higher temperatures you may notice that the dampeners want to grease-up. A little stiff varnish or body gum in the ink may help keep it tacky, and a little more acid and gum in the fountain will help keep the dampeners clean.

Nonblinding Lacquers

Nonblinding lacquers, discovered by the Lithographic Technical Foundation a few years ago, are tough. They are especially hard to remove when they are put on metals like zinc and copper. According to LTF, it seems that a reaction takes place between the lacquer and the metal. The lacquer becomes so hard it won't dissolve in usual lacquer solvents or even in its own thinner.

Here is the best way that LTF knows of to take nonblinding lacquer off some of the work on a plate during the run. They suggest the use of fine pumice (FFF) and a liquid called Isophorone. You can get Isophorone from most chemical supply houses. Roll a rag into a pointed wad, wet it with Isophorone, daub it in the pumice, and start rubbing the area you want to remove. Repeat this until the work is off. Then desensitize the area with platemaker's etch dried down.

On aluminum plates, there appears to be less reaction between the lacquer and the metal. You can often take the lacquer off with one or two applications of lacquer thinner. If necessary, use pumice also.

On aluminum plates with copperized image areas, you must first take the lacquer off with Isophorone and pumice. Then you have to remove the copper that was under the lacquer with a copper removing etch. One etch that will work is the copper removing etch used to process the LTF copper-and-aluminum bimetal plate which is now being sold under the name "Lithengrave." For this job, it isn't necessary to use the etch as concentrated as it is for platemaking. Dilute it about 50-50 with water. You can also make up an etch for removing a copperized image by dissolving about one pound of ferric nitrate in 12 ounces of water.

Even though nonblinding lacquer is difficult to remove by chemical means, LTF's experience at the lab is that it comes off just as easily as any other lacquer during regraining.

Direct Mail Volume Sets Record

The estimated direct mail advertising dollar volume last year hit a new high of $1,485,261,000, a rise of 7.3 per cent over the 1954 total, according to Direct Mail Advertising Association.

Here is some good promotion copy any offset lithographer can use in his direct mail or other campaigns to sell his product. Use it on folders, letters, blotters, brochures, newspaper advertising

Six Basic Reasons for the Use of Offset

1. *PAPER STOCK USED*—By the offset process, fine halftone and process illustrations can be beautifully reproduced on uncoated stock and stocks with texture finishes. Offset also assures excellent ink coverage over large solid areas on such stock.
2. *COST OF PLATES*—With offset lithography there is no charge for the equivalent of line engravings when the pen and ink sketch or stat of the line illustration is made to size and mounted in position with the type-matter to be reproduced.

   The cost of offset plate work for halftones and color work is also usually found to be less expensive than the cost of making letterpress engravings. In addition, the offset process permits easy preparation of multiple images on the press plate so that a long run job may be prepared two, four, or more copies up on the same sheet to reduce the number of press impressions—without the expense of making duplicate plates or electrotypes as required in letterpress.
3. *SIZE*—Because of size limitations of photoengraving equipment, and the cost of large engravings for letterpress, most work of large size such as displays, posters, large broadsides, etc., are usually produced by the offset process. The exceptions are usually for short runs of flat color work which are sometimes produced by silk screen.
4. *SPEED*—Under commercial conditions, less time is usually required to make offset plates to reproduce the same artwork in various sizes and to make multiple images—than would be required by the letterpress process of making engravings and electrotypes. In addition, offset requires less makeready time on the press—thus giving it a considerable advantage of speed in production.
5. *COST OF COMPOSITION*—In all three of the major printing processes most of the composition, both heads and text, is first set in type. Today, however, considerable "utility" printing—price lists, industrial catalogs, instruction manuals, office and factory forms, etc.—is reproduced from typed copy prepared on special typewriters that have a variety of "type-like" faces and give good sharp reproduction qualities. Since offset involves a photographic process, such typed copy can just as easily be reproduced as copy that has been set in actual type.

   In addition, reprints of previously printed material can be ordered by offset without the necessity of resetting when the original composition is no longer available.
6. *FINE DETAIL*—Fineness of detail in halftones has a direct relation to the fineness of the halftone screen used. For instance, a 65-line halftone screen such as is used in newspapers will not give the detail found in 133-line magazine ads.

   Fineness of the halftone in letterpress printing is limited to a great degree by the type of paper used, with maximum fineness on even the best grade enamel stock usually limited to 133-line halftones. By offset process, however, the limitations of stock are overcome, permitting a finer halftone screen on all stocks. During the past ten years even a 200- and 300-line "contact" screen has been developed for the lithographic process.

LNA Convention to Probe Narrowing Profit Margins

A searching review of some of the major problems facing lithographic management in improving its profit structure will take place at the 51st annual convention of the Lithographers National Association May 10-12, at the Drake Hotel in Chicago.

The convention program will encompass a number of diversified and informative sessions sponsored by LNA's Advisory Committees, including the Cost, Accounting and Financial Management Committee, Labor Relations Committee, Lithographic Trade Platemakers Section, Bank Stationers Section, the Industry Relations Committee and the Promotion Committee.

LNA President Carl R. Schmidt, president of Schmidt Lithograph Co., will present an address of welcome at the opening of the convention on Thursday morning, May 10. He will be followed by Dr. George D. Heaton, a leading consultant in the field of human relations, who will speak on industry's role in improving employer-employee relations.

Insurance Group to Report

A feature of the convention will be the presentation of the recently-announced LNA Group Fire Insurance Plan, under the auspices of the Cost, Accounting and Financial Management Committee, headed by Everett F. Bowden of the Forbes Lithograph Mfg. Co.

A group of professional actors will perform in a dramatic skit which will set the background for unfolding the Group Insurance Plan. The program, which will be presented on Friday, May 11, will include two speakers, George Betterley of Betterley Associates, independent insurance counselors, and a representative of the Blackstone Mutual Insurance Co. of Providence, R. I., underwriters of the insurance policy.

The speakers will cover every aspect of the blanket fire and use and occupancy insurance program. They will outline the plan's coverage for consequential damage; how co-insurance liability was avoided; the tremendous advantages to individual plants who elect to insure under a blanket policy; the how and why and the historical development by the Factory Mutuals, including the operation of their present low-cost broad coverage insurance form and the long-term advantages which can be expected to accrue to lithographers under the plan.

A comprehensive picture of the engineering and inspection services and the free appraisal service offered by the Factory Mutuals will be outlined by the speakers. At the conclusion of the program, a discussion period will take place with the lithographers present invited to bombard the speakers with questions concerning their own insurance programs.



Carl R. Schmidt (left), LNA president, will welcome convention delegates. Executive director W. F. Maxwell will report on litho profits in 1955

The Labor Relations Committee, headed by Robert G. Griffin, Courier-Journal Lithographing Co., is formulating a special program for presentation Thursday afternoon. George P. Hughes, chairman of the LNA Promotion Committee, will speak on the opening day in connection with the public announcement of awards winners in LNA's 6th Lithographic Awards Competition & Exhibit, which will be on exhibit.

Other sessions on Friday will include a meeting of the Bank Stationers' Section where problems centering on automation and new equipment as it affects bank stationers' plants will be discussed. The Lithographic Trade Platemakers' Division, headed by George J. Walsh, Offset Engravers Associates, will hold its initial session and outline its program for the following year.

A special meeting of the LNA Poster Lithographers Committee has also been scheduled for Friday. This meeting is expected to attract many nonmember poster lithographers interested in the trial development of the 30-sheet poster which has preoccupied the committee's efforts in recent months. The trial of this enlarged billboard poster has been taking place in cooperation with the Outdoor Advertising Associations.

The concluding session on Saturday morning, May 12, will tackle the theme of "Management for Profits." A top-flight speaker will provide lithographic management with a down-to-earth approach to the profit problem.

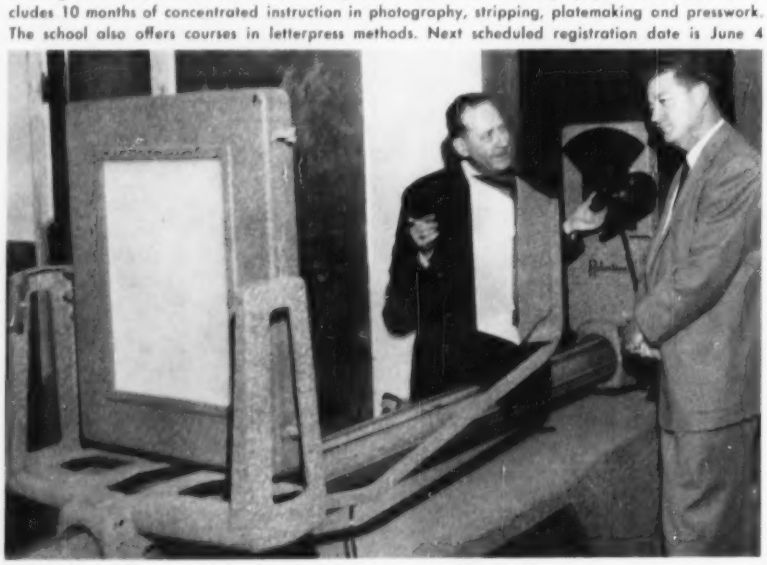
At the same time, LNA Executive Director W. Floyd Maxwell will present the results of the industry's annual survey of lithographic profits. A questionnaire circulated to the industry will form the basis for Mr. Maxwell's report on profits made during 1955.

Reservations from lithographers who are planning to attend the Convention have started to come in. LNA Secretary Edward D. Morris, in charge of arrangements, has asked that reservations for rooms should be sent direct to the Drake Hotel in Chicago.

Veteran Toronto Workers Honored

Rolph-Clark-Stone, Ltd., Toronto printing firm, recently honored 118 long-term employees whose service represents almost 5,000 years of experience in the graphic arts. Fourteen per cent of the company's employees have more than 25 years of service. Of these, 37 have been with RCS over 35 years, 17 over 40 years, and seven over 50 years.

Roy Cowan (left), Southwest Printing Company, explains to William H. Egan, Egan Company, some of the latest features incorporated in the new camera recently installed at the Southwest School of Printing in Dallas, which now offers a complete course in offset lithography. The new course includes 10 months of concentrated instruction in photography, stripping, platemaking and presswork. The school also offers courses in letterpress methods. Next scheduled registration date is June 4





LNA Promotion Director Herbert W. Morse prepares to hold up before members of the panel of judges one of the 1,970 specimens of lithographic material entered in the 6th Lithographic Awards Competition and Exhibit sponsored by PIA. Judges, left to right, are: Julian Archer, vice-president and director of art, Fuller & Smith & Ross, New York City; Joseph Campanaro, art director, Outdoor Advertising, Inc., New York City; and James Wylie, National Biscuit Company, New York City

LNA's Sixth Litho Competition Draws Record Total of Entries

A record-smashing number of 1,970 specimens of lithographic material produced in 1955, which were entered in the 6th Lithographic Awards Competition and Exhibit, sponsored by the Lithographers National Association, were judged by a panel of experts last month in New York City.

This year's entries showed substantial increases in such classifications as direct mail and sales service literature, business reports, point-of-purchase material, posters, packaging material, and magazines and house organs, according to George P. Hughes, vice-president of Kindred, MacLean & Company, a division of Progress Lithographing Company, Inc., chairman of the LNA Promotion Committee in charge of the annual competition. This year's Competition produced 300 more entries than last year.

A total of 60 lithographic plants, members of LNA, were represented with entries. They were exceeded, however, by nonmember lithographers, represented by 119 plants. Buyers of printing were represented by entries as follows: national advertisers, 132 companies; advertising agencies, 90 companies, and miscellaneous companies, 12.

Working in six teams, 30 experts in lithographic quality, art and design and functional value of printed material formed the panel of judges who screened and rated the entries at the New York Trade School in New York City. General chairman of the judging panel was Henry Turnbull, Compton Advertising, Inc., New York City.

The LNA Promotion Committee will announce the winning pieces on May 10 at LNA's 51st annual convention. The winning pieces will be on display throughout the convention. An awards catalog, listing credits and illustrating all the winners, will be distributed at the convention and mailed to 25,000 buyers of printing and lithographers.

The 6th Awards Exhibit will open for a five-day showing, June 4-8, at the Madison Hotel in New York City. Invitations to attend the showing in New York will be sent to the winning firms, buyers of printing and lithographers in the East.

In addition to Mr. Hughes, members of this year's Promotion Committee, who are responsible for the competition, were: Ralph D. Cole, Consolidated Lithographing Corp., Carle Place, L. I., N.Y.; U. Gordon Colson, U. O. Colson Co., Paris, Ill.; Vernon K. Evans, Veritone Co., Chicago, Ill.; Albert Hailparn, Einson-Freeman Co., Inc., Long Island City, N.Y.; Thomas P. Mahoney, Regensteiner Corp., Chicago, Ill.; Howard C. Minnich, United States Printing & Lithograph Co., Cincinnati, Ohio; C. A. Nordberg, Chicago Offset Printing Co.; Edward E. Peterson, Forbes Lithograph Mfg. Co., Boston; Alfred B. Rode, Jr., Stecher-Traung Lithograph Corp., New York; Lorenz L. Schmidt, Schmidt Lithograph Co., San Francisco; George J. Walsh, Offset Engravers Associates, Inc., New York; Edward K. Whitmore, Oberly & Newell Lithograph Corp., and John M. Wolff, Jr., Western Printing & Lithographing Co., St. Louis, and Herbert W. Morse, LNA promotion director.

Hammermill Buys Michigan Firm

Hammermill Paper Co. has diversified its lines by acquiring control of Watervliet (Mich.) Paper Co., which makes coated book, cover, litho, post card and label stocks. George K. Ferguson continues as Watervliet president and general manager and no change in grades or distribution is planned.

Pittsburgh Exec Is a Believer in Advertising

W. G. Forster, president of Herbick & Held Printing Company, Pittsburgh, one of the largest printing firms in western Pennsylvania, is a firm believer in the policy that a successful printing concern must produce top quality work—and also let potential customers know about it. That is why he is warm in his praises of the PIA Printers' and Lithographers' Self-Advertising Exhibition and Awards. "The awards are of tremendous benefit to our industry," Mr. Forster said. "Too many printers have neglected advertising, their one sure way to increase business and profits."

W. G. Forster, president of the Herbick & Held Printing Co., Pittsburgh, practices his belief in advertising as a business booster, poses here with "Benny" his firm won in the PIA Printers' and Lithographers' Self-Advertising Exhibition



Mr. Forster practices what he preaches. It can be safely said that he has devoted his life to excellence in printing. A master printer, his entire professional career since his graduation from the Carnegie Institute of Technology Printing Management School has been devoted to the industry. His after-hours hobby—printing. He has a small printing press in his basement. He also follows his own advice as to advertising, and Herbick & Held has been a consistent entrant, and winner, in the PIA Self-Advertising Exhibition and Awards.

Brochures of rules and entry blanks may be obtained from PIA national headquarters, 719 Fifteenth Street, N.W., Washington 5, D. C.; local PIA offices; or from Miller Printing Machinery Co., 1101-1131 Reedsdale St., Pittsburgh 33.

Quality Lithography Depends on the Plate

3M Plates... the Perfect Surface for Finer Color Reproduction

To obtain "original" quality in color lithography, like the illustration on the facing page, the surface of the plate makes a decided difference. *Grainless* 3M Plates provide the perfect surface for perfect dot reproduction.

3M Plates are flawlessly smooth—there can be no distortion due to varying grain pattern. The proper ink and water balance is obtained more easily, too. And, considerably less ink and water are required—effecting another important savings. Inks dry faster. Colors a.e truer—more vivid. Tinting problems are a thing of the past.

Pre-Sensitized 3M Photo Offset Plates are 100% efficient. They give platemakers and pressmen the answer to over 50 problems found in ordinary lithographic plates. Save money and reap the reward of finer color reproduction . . . put 3M Plates to work for you.

3M BRAND
Photo Offset Plates

"3M" is a registered trademark of Minnesota Mining and Manufacturing Company, St. Paul 6, Minnesota. General Export: 99 Park Avenue, New York 16, N. Y. In Canada: London, Ontario.



The three color process reproduction on the facing page was printed from "3M" Photo Offset Plates on a 21"x28" Harris Offset Press by John Roberts Co., St. Paul, Minnesota. Separation by Buckbee Mears Co., St. Paul, Minnesota. Photography by Photography, Inc., Minneapolis, Minnesota.


PROOF
Quality Lithography Depends on the Plate!
3M BRAND Photo Offset Plates
3M COMPANY

LTF Finds Tannic and Alum Etch Solves Casein Coating Problems

In past years, most of the work that Lithographic Technical Foundation has done with surface plates has been with albumin coatings. Recently, however, it made a concentrated study of casein coatings. It was interested primarily in the characteristics of these coatings and how they differed from albumin coatings.

This study developed some interesting new information about casein that LTF will report later on. In this article one phase of the work—the effect of different etches—will be covered.

Casein is a lot tougher than albumin. LTF has found that when a casein coating is dried on a plate, it is much more difficult to remove than albumin. Because of this, you usually have to soak or flush a casein plate with an ammonia solution before you can develop it.

In this study, LTF was checking out different ways to make comparatively short-run casein plates with the fewest possible steps. One step that was being omitted in the tests was the post treatment. In doing this work, LTF found that cellulose gum etch didn't do nearly as good a job on the casein plates as it did on albumin plates. It worked very well on either plate so long as they were post treated.

It was figured that the reason for this was the comparatively high pH (3.0) of the cellulose gum etch. It wasn't strong enough or acid enough to attack and remove the residual casein. Also, it was impossible to add more acid to the cellulose gum etch because this made it jell. So LTF checked into several other etch formulations that had lower pH's.

One of these was an old-timer—tannic and alum. There are all kinds of tannic and alum etches. Some of them are so old that they'd probably be new to most of the younger platemakers.

The particular formulation that LTF used has a pH of about 1.9. It's pretty strong. But apparently this was just what was needed to make it do a job on the casein plates under test. In fact, for short-run surface plates it can be considered as a combination post treatment and etch.

It also works very well on albumin plates and on deep-etch plates. With deep-etch plates the etch appears to remove some of the residual stencil during the etching operation and the final desensitization of the plate is considerably improved.

Now don't get an idea that LTF is suggesting that you don't need post-treatments. Surface plates especially should always be post treated unless the run is very short. What LTF is saying is that the tannic and alum etch does a good job by itself and a still better job when used with a post treatment.

Here is the formula that LTF recommends for a tannic and alum etch:

LTF Tannic and Alum Etch

	Metric Units	U. S. Units
Water (warm)	1000 cc.	16 oz.
Tannic Acid, Tech. Grade	59 gr.	1 av. oz.
Potassium, Chrome Alum	90 gr.	1½ av. oz.
Phosphoric Acid, 85%	32 cc.	½ oz.
When dissolved add to Gum Arabic Solution, 14° Be.	2000 cc.	32 oz.

(pH of etch should be about 1.9.)

The main difference in this formula and many others using the same materials is that a relatively large amount of gum is used. Most other formulas use less gum or more water, which seems to reduce the effectiveness of the etch.

Tannic and alum etch can do an excellent job on zinc plates, either surface or deep-etch. It is as good as cellulose gum etch on a post treated plate and better than cellulose gum etch when no post treatment is used. LTF recommends it especially for use with plates that are hard to develop or which require ammonia before or during development. It has some of the action of a post treatment. On surface plates, however, like all other etches, it should be used with a post treatment. The etch does not contain bichromate and there is no hazard of dermatitis. Don't use the etch on a presensitized plate, because it will remove the image.

Carnegie Tech Management School Receives $26,800 for New Scholarships and Awards

Seven new Carnegie Tech School of Printing Management scholarships have been set up so far this year. Grants totaling some $26,800 came from individuals, companies and other organizations in several states. The grants included:

Ever Ready Label Corp., Belleville, N. J., four-year tuition, $3,200, honoring the late Sidney Hollaender, who founded the company.

Harris-Seybold Foundation, Cleveland, two four-year scholarships, $6,400 total, awarded annually on the basis of scholarship, leadership, and financial need, with preference given to sons of company employees or students in places were Harris-Seybold or its subsidiaries operate.

Marathon Foundation, Menasha, Wis., four-year award to a printing management student worthy of aid in reducing his working for pay to meet his expenses, thereby increasing his academic performance. Preference for those who live in Wisconsin or the Midwest.

George Van Hoffman Foundation, St. Louis, Van Hoffman Press Scholarship, four years, from $800 to $1,000 each, to students with above-average scholastic records and financial problems making it difficult to complete their work. Preference given to St. Louis and adjoining area applicants.

Book Manufacturers' Institute, New York City, four-year scholarship endowed through funds from the Alfred E. Ommen estate. No geographical restrictions. Applicants should be interested in book manufacturing. Recipients will be expected to contribute to the fund after graduation so that later students also will benefit.

J. W. Clement Co., Buffalo, N.Y., four-year award, from $800 to $1,200 per year, restricted to sons of the company's employees.

Lindsey Lithograph Co., Akron, four-year, restricted to sons of employees.

J. W. Clement Co. president John D. Taylor pointed out that the purpose of scholarship grants is "to meet the printing industry's ever-increasing demand for trained personnel with high executive potential. The task of supplying these people must be shouldered more and more by major printing concerns."

Make Negative of Letterpress Form; When More Ordered, Run by Offset

Printers who have both offset and letterpress equipment can save time, money and valuable space by making an offset negative of each letterpress form after the initial run. This procedure eliminates storing the form, tying up costly metal, depleting hand-set type fonts, proofreading on re-run to see if words or characters are missing. Negatives can be filed flat or in a filing cabinet, so they will be accessible when re-orders come in.

LNA Studies 30-Sheet Poster

The Lithographers' National Association is working with the Outdoor Advertising Association of America in the development of a 30-sheet poster which the latter group adopted last year on a trial basis. Andrew Donaldson, Jr., plant manager of the Strobridge Lithographic Co., Cincinnati, heads an LNA committee to solve the problems involved. Relating to such matters as uniform size, paper, traffic, overrun practices, and plate and stock storage, these problems will be discussed at an afternoon session of LNA's annual convention May 10-12 in Chicago. LNA invites all lithographers to participate.

THE PROOFROOM

BY H. D. BUMP

THIS DEPARTMENT WELCOMES PROOFROOM QUERIES AND COMMENT

Proofs Should Be Readable

Q.—Our plant is involved in an unpleasant situation because of a serious error that got into print. The customer claims that the proofs he saw had unreadable spots. He is suing us. What protection do we have, if he can produce these proofs? Who should be responsible for sending out clean proofs?

A.—We've never had any trouble with lawyers interfering with our business. We hesitate to invade their field. We aren't armed. We hope you already have one on your side.

On the face of it, it's an odd customer who okays an unreadable proof. He must have had great faith in your plant. Responsibility for clean proofs starts, of course, at the proof press. In large plants, often it is the responsibility of the copyholder to see that the proofs are clean and legible when sent out. The proofreader shouldn't have to cope with such a problem. The author is not held responsible for anything wrong in a poor proof. He should insist on a proof that he can read. It seems to us that both sides slipped in your "situation." Let us know how you come out in court.

They Are Friendly in Rutland

Q.—See anything wrong with this sentence? It caused a proofroom argument that approached political heat. "Anyone who labors under the notion that upper New England is populated solely by dour, hard-to-meet, sparsely conversationed Yankees would quickly dispel such false delusions in one short visit to warm, friendly, hospitable Rutland."

A.—That's too easy. A delusion has to be false, to be a proper delusion. Perhaps the author was being paid by the word. He could have said ". . . dispel such false mental conception resistant to reason with regard to actual matters of facts . . ." That's a dollar's worth of words.

But that extra unnecessary word should not disrupt fraternal feelings in the proofroom. It is not that important. Let each man have his own style of writing. Most of us don't have Western Union types of minds. As William Dean Howells wrote in 1886: "It has always been supposed by grammarians and purists that a language can be kept as they find it, but languages, while they live, are perpetually changing. God apparently meant them for the common people . . . and the common people will use them freely, as they use other gifts of God."

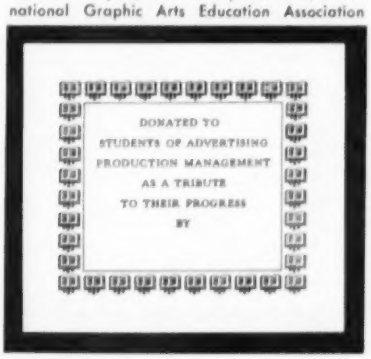
A Trip on the Boards

Q.—Wouldn't you think that any proofreader would be sufficiently aware of current events and personalities to catch this error in a television program listing: "Richard III, by William Shakespeare, with some interpolations by David Garrick and Colley Cibber," etc. That should have been Dave Garroway. He was the commentator on the program.

A.—We have news for you, brother. Garrick and Cibber, thespians mouldering in their graves for centuries, did their interpolating on the play—not on NBC. Mr. Garroway did his commenting here and now. You may check on Garrick and Cibber in the biographical section in the back of your big dictionary. They were characters who believed they could improve on William's work. Even with their interpolations, *Richard III* isn't regarded as the most scintillating of Shakespeare's plays. We were stranded in a televisionless oasis in Kansas at the time of this presentation by Shakespeare, Garrick, Cibber, and Garroway, so we're unable to make any further pronouncements.

But don't be too fast in criticizing your fellow proofreaders. As they say: Be sure brain is engaged before putting mouth in gear. And you might seek out "interpolations" in your dictionary.

Bruce Rogers designed this bookplate for use in material donated to new graphic arts library-museum being set up at New York City Community College. Drive for donations is sponsored by Gamma Chapter, Gamma Epsilon Tau, International Graphic Arts Education Association



We're With DeVinne

Q.—I thought the "follow copy" school of proofreading would enjoy this comment by that master Theodore DeVinne in his *Practice of Typography* (1904):

"It is a good general rule in typography not to use any point or character that does not make the sense clearer or the print more readable. The periods, dashes, and parentheses about marks of reference noticeable in some manuscripts were seldom made to be repeated; they are really scratches made unthinkingly by the writer without a foreknowledge of their effect in print. The rule *follow copy* (rarely to be disobeyed) may be put aside when it is evident to the compositor or proofreader that the superfluous signs are a disfigurement to the printed page, and are not at all helpful to the reader."

A.—We pause to wonder how many writers worry about how beautiful the pages for which they create the succession of words are going to appear. We do, but it is because we have been under the strong influence of men like Ray DaBoll and J. L. Frazier. For a long time we have been sitting on the fence between printing and the words to be printed. Both sides are revealed.

Boiled down, Mr. DeVinne's statement amounts to simple and valuable advice: Use your common sense.

Regarding Singers of the Female Sex

Q.—You mention in one of your items in the March issue that "we call a woman singer a singer, not a songstress." Just thought you might want to know that a saloon in Chicago features a young lady with the unlikely name of Lisa d'Amour, who is billed as a "French chantress."

Late note: This one's on me. When I wrote the note above, I was sure that "chantress" was merely an illiterate sign-painter's corruption of "chanteuse." Knowing the class of saloon this is, I'd still be willing to bet that's the case. However, I now discover there really is such a word as chantress. Learn something new every day.

A.—We doubt if the addition of this word to your vocabulary will send you upward and onward in your career. And we hope that you keep out of saloons that feature chantresses. Your mother would agree with us.

THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

"Case for Cheltenham" Revived in Type Face Vogue

- **Bauer Type Foundry's Fortune is current revival of 19th century faces**
- **English type founders first to experiment with commercial type designs**
- **Bertram Goodhue designed most famous of all U. S. type faces in 1896**

A German type named Fortune, introduced during the summer of 1955, has brought up once again the much-discussed "Case for Cheltenham."

Fortune is another type in the current revival of nineteenth-century faces. This revival, which has been going on for the past two or three years, was in the beginning given small chance for survival by many typographers. It is still continuing at a torrid pace. The only fluctuation has been that a momentary swing from wide gothic to square serif has fanned interest in such related types as Egyptian Expanded and Clarendon.

Early in the last century, the English type founders became the first to experiment with types designed for purely commercial purposes as distinguished from book and newspaper faces. The competition was strenuous. When American type founders jumped into the race, the sky was the limit. Every new type seemed to be an attempt to outdo the last in display quality, with legibility not even considered. Toward the close of the century the efforts of such careful American printers as DeVinne and Updike, and the stimulation of interest in fine printing aroused by William Morris, had combined to bring to type founding a better understanding of the requirements of a good type face.

Cheltenham Designed in 1896

An American architect, Bertram Goodhue, became acquainted with Daniel B. Updike. In 1892 Goodhue was commissioned to design borders for an edition of the *Book of Common Prayer* then being prepared by Updike. When the famous Merrymount Press was organized in 1893, Goodhue designed for its special use a type named Merrymount. It was this work which aroused Goodhue's interest in type design. He experimented with a letter in order to test some of his theories of legibility. In 1896 this type was produced for Ingalls Kimball of the Cheltenham Press, who later sold the design to American Type Founders and to Mergenthaler Linotype Company, making it the first type to be produced for both hand and machine typesetting.

Thus was born the most famous of all American type designs. Goodhue believed that readers formed pictures of the various words in their minds. To aid this tendency he paid a great deal of attention to the upper half of his letters, with the resulting formation of tall ascenders and rather short descenders. The finished product was a type which had very little contrast of stroke, and an appearance of white space above the lines.

Largest Group of Related Types

In addition, Goodhue took advantage of a comparatively new method of type manufacture. In fact, he was the first to exploit it. The pantographic punch-cutting machine, invented in 1885 by Linn Boyd Benton, made it possible to reproduce easily many variations from an original design. The type "family" was born and came of age with Chelt, which remains to this day the largest single group of related type designs.

To the nineteenth-century idea of crowding a variety of types into a single job, Cheltenham was able to introduce a fresh note by maintaining a basic resemblance through a series of variations. Naturally, advertisers loved it. In advertising, the type made its first and lasting impression. Although primarily produced as a "book" face, it never received much favor when used in text composition.

For the last 30 years Cheltenham has been in the hell box of printers who considered themselves advanced beyond its use. It was simply "old hat" and was relegated to the country printer, who has really never lost his enthusiasm for the face. Throughout this period, of course, occasional typographic designers have felt challenged to use Chelt in fresh and different ways. However, it must be admitted that in spite of occasional esthetic attention, the face has been dormant.

Immediately after the last war, ATF brought out a design called Contact Bold, which was a condensed display letter. Almost the first comment on this face was that it resembled Cheltenham. Contact never did survive this first impression, and therefore was seldom used.

Now that the advertisers' whim has resurrected the Clarendons, of which Fortune is a wide version, there is reason to believe that Cheltenham, in its bold extended series, is about ready to compete. Certainly, letter for letter, there is not a great deal of difference between the two types.

So, all you champions of lost causes, get out your bellows and go to work on those dusty cases in the corner alley. Don't let the boys at the drawing boards tell you that Chelt is not esthetic. At that, though, you'd better leave the extra-condensed alone, because the trend of the moment is distinctly in favor of the extended shapes.

Substitute for the Dash

In most composing rooms there appears to be a constant shortage of dashes, in all sizes, but especially for use in display composition. In particular, the monotone types such as square serif and sans serif are available in weights which make it difficult to find a suitable dash. The easiest way out is to use a cap "I" or lowercase "l" of the size being set, which assures that the weight of the letter will be the same.

Top line shows Bauer Alphabets' Fortune, a recent importation. Second line is Cheltenham, best known American type. Fortune is shown in bold version and Chelt in extended, reduced from 36-pt. size

Burgundy Industrial Art

Demanded by all great

How to Get Squared-Up Reproduction Proofs

Printers who have been plagued with the problem of securing squared-up reproduction proofs at the first impression, thereby saving expensive repro proofing stock, will be interested to know that a number of specialists throughout the industry have been experimenting with gadgets which will undoubtedy be of aid. Most of these are easy to obtain or to construct in the plant, and they are relatively inexpensive.

Most complicated is a light-top table, or a box which can be laid on a table. The setup consists of a frosted glass sheet over which is stretched and cemented an acetate sheet of nonstretch film, scribed in quarter-inch squares. The size of the area should be large enough to accommodate the sheet-size of the proofs usually pulled in the plant. The first proof should be taken on a plain sheet of proof paper and laid across the scribed lines to assure a quick check for squareness.

A simpler device is a rigid acetate sheet scribed in the same manner as the film previously mentioned. This may be punched at each end and along the sides for the insertion of positioning pins. The proof is checked as before.

A third procedure is to prepare a ruled form, or wax-ruled electro, and print a sufficient supply of pre-proof sheets. The first proof is then pulled on this sheet. Graph paper will meet the requirements for such a sheet, but will probably be too expensive for most operations, unless the customer is billed for proofs, which is the practice in some shops.

All of these methods save time on the proof press. In a busy plant, this time saving can raise production levels to a considerable degree, and at the same time increase efficiency by eliminating the fussing with straight-edge and T-square.

Overcoming Hairlines Problem

Mats shouldn't be allowed to get into a condition that causes hairlines between letters, but when hairlines appear here's one way to eliminate them: After press makeready is completed, feed a single sheet of blotting stock cut to size. If this fails to cut down the hairline, insert two sheets, but use them with caution, for too much impression on fine or script types will ruin them.

Folios on Blank Pages

In the make-up of book or brochure pages in which a folio is not carried, such as a title page or contents page, it frequently becomes the lockup man's problem to fill out a page which is less than full depth. If the comp includes the folio, as in the standard pages, but saws the number from the slug, the make-up will be the same for all pages.

Your Slug-casting MACHINE PROBLEMS

Mr. Brewington will answer questions on machine problems. Write him in care of The Inland Printer

Face Bruises in Break-Away

Q.—I'm sending two specimen slugs on which the last letters of various words seem to be hit toward the left. This occurs intermittently. It rarely is noted on any face larger than 10-point.

I have checked the matrices after casting such a defective slug and have found them in perfect condition. On recasting, I sometimes can get five or six perfect slugs, and then suddenly another damaged one will turn up. Can you tell what might be responsible for this trouble?

A.—The last letters of certain words on these six-point slugs are bruised, the face or that part of it touching the band wedge beaten down a point or two below the face level of the slug. A rebound of the mold disk as the slug breaks away from a cool mouthpiece might be the cause, if this condition were combined with an imperfect or incomplete justification. The resulting line spread would move the bands slightly to the left just before the rebound, causing the band wedge to contact and beat down the face of the adjacent letter.

A number of the following details and adjustments may have a part in the solution to this problem:

Increase the mouthpiece heat to secure a smooth break-away without rebound. The smaller the slug you are casting, the cooler the mold will be, and the more heat will be required.

An oversize pot-return cam shoe may help by retracting the pot a little sooner.

Check the mold slide eccentric to see that it holds the mold snugly against the line of mats during first justification, withdraws only a point or so for free justification, and then comes forward for a tight final lockup and cast.

Check the vise closing screw to see that it does not release the left jaw until the mouthpiece and mold are entirely away from the line of mats.

The justification block should not touch the band wedges until after the first elevator is seated upon its head screw on the vise cap.

The first justification lever spring should be strong enough to justify the right end of the line snugly in primary justification.

The mold disk should have practically no horizontal play on its axis, and the left mold slide supporting screw should maintain a light contact in the lockup position, with all studs and bushings tight.

The first elevator jaws should be snug, yet free to justify mats and bands, and accurately parallel to the mold.

A check of these points probably will expose the faulty condition.

Trouble With Stopping Pawl

Q.—A few days ago, the screw that holds the adjusting plate on the stopping pawl worked loose, and the plate fell off the long screw. I put it back on and tightened the screw. Ever since, matrices occasionally have been falling off the right end of the first elevator as it descends to casting position. Is it possible I didn't put the plate back on properly?

A.—It is possible, but there's also another possibility. The adjusting screw, the head of which fits under the plate, may not be set correctly.

To test it, have the cams at the normal position, push back the starting lever, and allow the delivery slide to move the full distance to the left. While the parts are in this position, see how far the delivery slide cam roll has pushed the stopping pawl off the lever. I think you may find more than the 1/64-inch that is proper.

To reach the proper adjustment, back the cams to bring the pawl up a trifle, loosen the screw holding the adjusting plate, and turn the screw under the plate inward a little. Tighten the other screw, bring the cams back to normal, and check the distance between the stopping pawl and the lever. Repeat the adjustment until you achieve the 1/64-inch distance, and I think your trouble will disappear.

Different Keyboard Layouts

Q.—Is it feasible to teach Teletype keyboard operation on a Teletypesetter keyboard, either universal or fractional?

A.—This would not be practical for a number of reasons. For one thing, the Teletype keyboard, which has a layout similar to that on a typewriter, does not include lower-case characters. Caps are on the lower-case side, and figures, punctuation marks, etc., are on upper-case side.

In addition to the difference in basic layout of the keyboard, the Teletypesetter has many more keys, and the "touch" of the two keyboards differs quite a bit.

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Stock Plays Important Role in Ink Drying Process

- In letterpress, paper must have high ink receptivity for best printability
- High water resistance and pH factor most important in offset litho papers
- Gravure papers must have fast ink receptivity because of high press speeds

It is important for the pressman to understand the role that stock plays in the ink drying process. Paper manufacturers make papers specifically for each of the three major processes—letterpress, offset, and gravure.

In letterpress, it is important for the stock to have a high ink receptivity on the surfaces to achieve the best printability. In addition, the stock must have a high resistance to ink penetration to reduce strike-through (ink showing through on the reverse of the sheet).

In offset and litho papers the two qualities which are most important are high water resistance and the pH factor. High water resistance is necessary to prevent the paper from absorbing too much water from the fountain solution. A pH factor of not less than 4.0 and not over 9.0 is essential in offset papers. If the acidity or pH of the paper falls below 4.0, the acidity of the paper will destroy part of the ink drier and retard the drying. If the pH goes above 9.0 the increased alkalinity of the paper may increase the alkalinity of the fountain solution. This in turn may result in ink emulsification, causing "scummy" plates and fountain solutions.

In gravure papers, the ink receptivity of the stock is of paramount importance. Due to the very nature of the gravure process, ink must be removed from the recessed cells of the plate at high speed, and the paper, therefore, must have the ability to perform this function.

Rate Varies in Uncoated Stock

In uncoated stock, the drying rate of an ink may vary somewhat on different papers of the same type as well as on papers of different types. This is primarily due to the bulk of the paper. In the case of coated papers, the absorptive and other chemical properties of the coating appear to be the most important factors affecting the drying of the ink. The amount of moisture present in the paper is especially important in printing coated stock. Since ink drying is chiefly a chemical process, the elements in the water tend to combine with the chemicals in the coating of the stock to impede the drying properties and make trouble for the pressman.

Since inks are created for specific papers, the test of success in the ink and paper relationship comes in the final phase of the printing operation—delivery of the printed sheet. As the printed sheet is discharged upon the pile, it is supported by a cushion of air for several seconds (this is determined by the press and its delivery). The newly-printed sheet has this leeway before it makes contact with the preceding sheet. It is during this time that the ink must set sufficiently to prevent offsetting. At the same time, it must not penetrate to an extent that will cause chalking.

In the manufacture of paper, the pulp flows across a wire screen to form the paper. The side of stock which has been in contact with the wire screen of the paper machine during this process is called the "wire side." It is the rougher-textured surface of the stock. That side of paper stock which has not been in contact with the wire mesh of the paper machine is called the "felt side." The felt side generally has a higher gloss, a smooth surface, and a slightly greater rate of ink absorption than the wire side. When only one surface of the stock is to be printed, the felt side is used. For uniform results when both sides of the sheet are printed, the ink mechanism must be adjusted to give the wire side slightly more ink than that used on the felt side.

Six Factors Govern Setting Time

While many of the factors listed below have been discussed previously in this series of articles, I would like to list the major factors which directly determine the setting time of an ink on a particular paper stock for which it was designed. These six factors are: (1) size of capillary pores in the paper, (2) number of pores per unit area of paper surface, (3) particle size of ink pigment, (4) concentration of pigment in the ink, (5) composition and viscosity of the ink vehicle, and (6) thickness of ink film.

Signing $6.2 million contract for New York School of Printing building (model in foreground) are J. V. Caristo of Caristo Construction Corp.; Charles Silver, Board of Education president; and Morris Warshauer, board secretary. Looking on are Mrs. Betty Hawley Donnelly, secretary of Advisory Board for Vocational and Extension Education, and Don Taylor, New York Employing Printers' Assn. president



Although papers are made for use with each of the three major reproduction processes, papers themselves are classified according to the specific use to which they will be put; *i.e.*, writing papers, book papers, newsprint, cover, etc. These major groups are further broken down into subgroups, depending upon specific characteristics such as pulp content, finishes, sizes, fillers, coatings, etc. It should be borne in mind that it is not the paper itself but the finishes and coatings applied to the surfaces which affect the drying during and after the ink is deposited on the paper.

How to Clean Ink Knives

For cleaning ink knives, have your pressmen try this: Pack the bottom of a half-gallon can with about 2½ inches of heavy steel wool and then fill the can three-quarters full with dead oil (dark brown wash-up oil). Drop dirty knives into can, and when a clean knife is needed simply remove one and wipe it. The steel wool permits the excess ink to seep to the bottom, away from the knife.

Tips on Cutting Stock

Antique stock requires a very sharp knife and should never be cut in high lifts. Antique stock should be cut only with a freshly ground knife.

Coated stock should be cut in small lifts because of its tendency to break pieces out of the knife edge.

Blotting paper, because of its softness, is hard on knives. It is suggested only 100 to 125 sheets be cut at a time with cardboard top and bottom to prevent clamp marks.

Letterpress Paper and Ink Chart

Stock	*Ink*
Antique Book	Bond or Job
Bible	Bond (hard drying)
Blotting (wove finish)	Job
Blotting, coated	HT (suited to press)
Bristol Index	Job (run gray)
Coated Blanks	HT
Coated Book	HT (suited to press)
Cockletone, Rippletone, and Linen Finishes	Bond or Job
Cover, coated	HT or Gloss
Cover, uncoated	Cover
Dull coated	HT (suited to press)
Eggshell	Bond or Job
Enamel	HT or Gloss
Envelopes	Bond or Job
Featherweight	Job (hard drying)
Flint	Metallic (special)
Glassine	Special
Gummed	Job (for type and line) HT (for solids and HT)
Kromekote	Special (for best results)
Laid Finish	Bond
Laid Text	Bond
Ledger	Bond or Job mixture (run gray)
Litho, coated	HT
Metallic	Metallic or Overprint
Mimeo and Mimeo Bond	Job or News
Newsprint	News, HT or HT/Job mixture
Offset, regular	Job
Parchment	Bond or Cover
Plate	Job (run gray)
Post Card	Job
Rag Content Bond	Bond
Safety (used for checks)	Bond (run gray)
Thin Papers (Onionskin, Bible)	Bond (hard drying)
Uncoated Book (Super & SC, MF, EF)	HT or Soft Book
Vellum Cards	Bond or Job
Wove Finish	Job

Management Seminar to Be Held at Carnegie April 27

The 14th Printing Management Seminar sponsored by alumni of Carnegie Tech's School of Printing Management is timed for April 27 and 28 in Pittsburgh. It will open with a welcome from alumni president Leslie C. Shomo of National Publishing Co. and close with a banquet talk on Benjamin Franklin and the modern printer by Printing Industry of America president J. R. Jackman of Rumford Press, Concord, N. H. In between will come varied treatment of "Printing for Packaging" as the dominant theme.

The first-day agenda calls for a review by F. S. Leinbach of packaging as the graphic arts industry's fastest growing segment. Mr. Leinbach is Riegel Paper Corp. vice-president and Packaging Institute past president.

How an industrial designer looks at packaging will be told by Egmont Arens of New York City. W. B. Tibbets of Bakelite Co. and John Roser of Milprint, Inc., will detail the source, use and printability of plastic packaging materials.

Management topics for workshop panel discussions are finance, problems of medium-size plants, sales, labor relations, typography, and design. On the list of moderators are W. G. Forster, Herbick and Held Printing Co.; A. L. Cantini, Holsing Lithograph Co.; Charles E. Schatvet, Guide-Kalkhoff-Burr, Inc.; T. G. Bixler, Edwin H. Stuart Co., and Mr. Shomo.

A two-hour session on research and development will be guided by John H. Davis, Jr., president of the Research and Engineering Council of the Graphic Arts Industry. There also will be an informal discussion of estimating.

Slated for the second day is a breakfast hosted by Miller Printing Machinery Co. and featuring presentation of alumni awards and student projects and awards. Afternoon subjects and speakers listed are business forms as management tools, Wallace B. Sadauskas, Union Carbide and Carbon Co.; large edition letterpress magazine production, Joseph C. Bronson, Curtis Publishing Co.; and sales vitality and initiative, Ellsworth Geist, S. D. Warren Co.

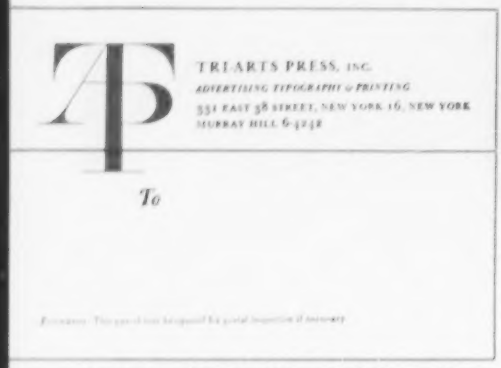
Dated for April 26 is an all-day conference for industry sponsors.

Overcoming Wrinkles on Press

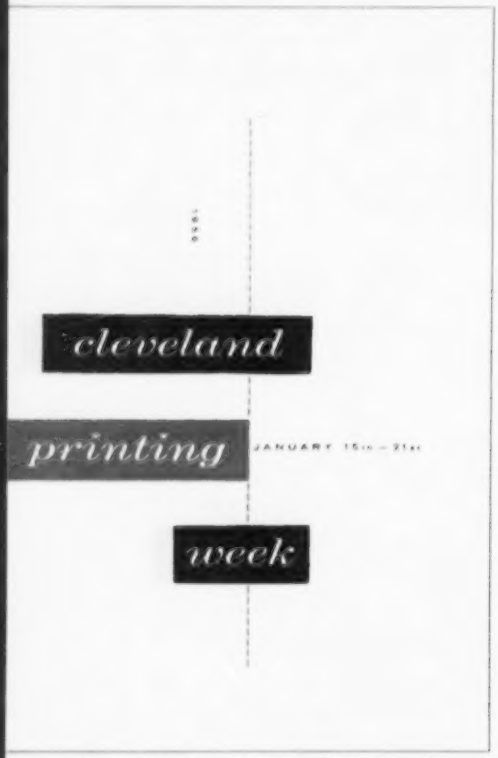
In overcoming wrinkles on the press, it's often necessary to work on the sheet directly under the topsheet. To avoid hitting the packing and stabbing through to locate the print, place a sheet of carbon face down on the second sheet. Then reel up the topsheet and pull an impression on the stock. When the packing is opened and the carbon removed, there will be a perfect print on the second sheet.

SPECIMEN REVIEW

By J. L. FRAZIER



Ingenious combination of letters (initials) provides medium for color and a good trademark on package label of one of New York City's leading quality printers



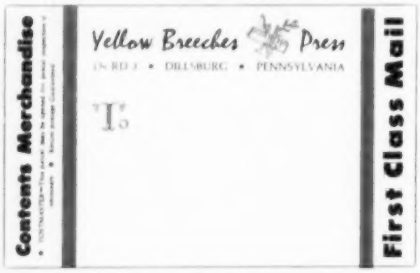
Cover of booklet issued by graphic arts groups of Cleveland to promote Printing Week events. Color on original is deep, rich orange. Low, off-balance position of design represents an effort to achieve effect of action

Spot Big Element First

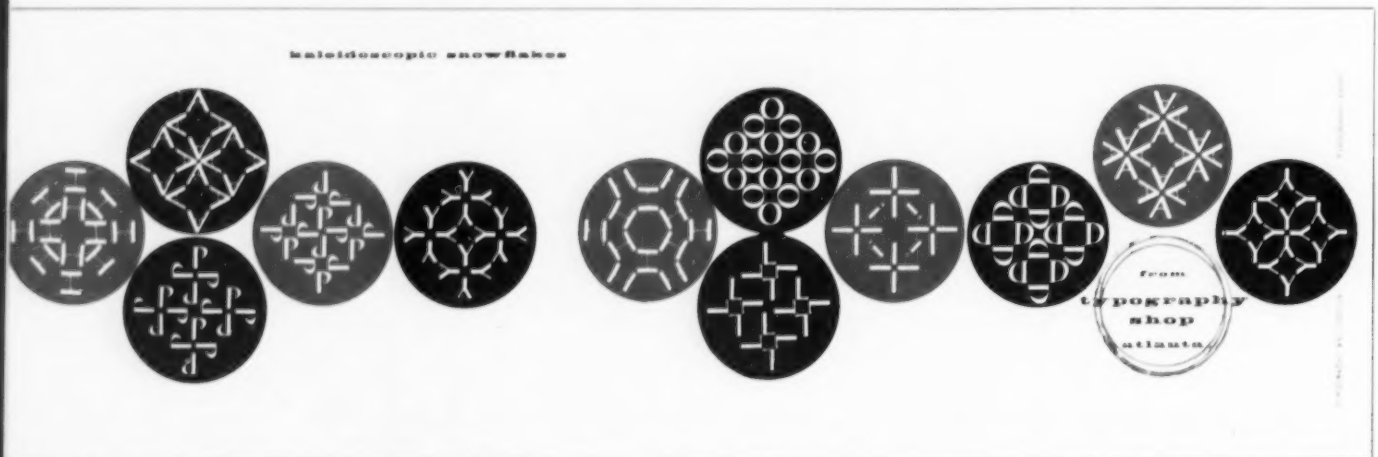
FRANK G. RUMA of St. Paul, Minnesota.—Given attractive, up-to-date types, it is no great achievement to turn out a pleasing and effective letterhead from the brief copy that usually is required. When additional elements are added to the conventional copy—like the large "Quality—Service" label and the emblem of American Type Founders on the letterhead you did for Perfection Type, Incorporated—the design problems are complicated. Working out a letterhead that functions as it should, looks pleasing and effective, and at the same time leaves adequate room for writing on the sheet becomes quite a chore. You began sensibly by spotting the 14- by 8-pica "Quality—Service" panel at the left. Otherwise, we believe you would have been "sunk." The regulation letterhead copy—name, address, products—appears in three lines, flush left, at the right of this trademark, and these two elements occupy about two-thirds of the lateral space on the sheet. This left the ATF emblem and three small, short lines of type to be located. You decided—rightly, again—that these should be located at the right side of the sheet and just below the main elements, like a postscript, for example, which this smaller copy element really suggests. This small element counterbalances the big ones, and it takes no space that would be needed for a letter, since the inside address and salutation would be typed at the left side of the sheet. Thus related, the design looks very simple, but would everyone see it as you did? While writing this, we've been trying to identify the type face you used for the company name. It's an old-timer, probably a Barnhart face, but one decidedly worth using. Your use of black and orange suggests an interesting thought to us. The color effect of the orange is decidedly more pleasing than red would be. On the other hand, orange is a bit weak in tone for the lines of script lettering. You had to decide on the color to use, of course, and we are only raising the question to stimulate thought. You got away with mixing old faces very well.

Try This in Your Territory

JOHNSTON PRINTING AND ADVERTISING COMPANY, Dallas.—In your monthly series of desk calendars, it seems to us you make the most of what usually is a commonplace item. Slotted, tongued, and scored for folding so it can stand on a desk, your calendar is unusually well handled in all details. However, the copy idea is what makes your item different from myriad others. Its front bears the conventional material—a calendar panel, your name, address and other information about your company and what it does. This copy has distinction largely because you were able to highlight it with the process colors



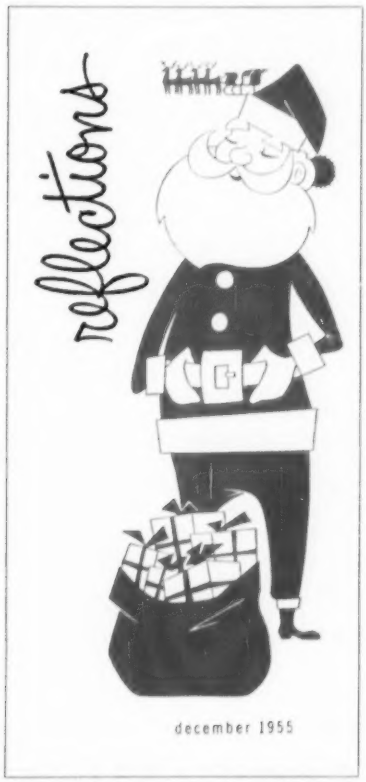
With deep green where black is used above and a "cool" brown, the original of R. Randolph Karch's label is far better than we make it look, adds effect to an idea we've long promoted: avoiding black wherever possible. Gummed labels are perforated outside brown rules so if package is to go first-class, strip "Contents, Merchandise" is torn off, and vice versa, a good idea



Talented Sol Malkoff, Typography Shop, Atlanta, scores all but stratospherically with this 16- by 5½-inch spread of Christmas greeting. His "kaleidoscopic snowflakes" are patterns effected with formations of capital letters, except for four lower case *i*'s in the fourth red circle. Original is printed in red and a deep green on green stock

Items submitted for review must be sent flat, not rolled or folded. Replies cannot be made by mail

nicely worked in and around the type and your trademark. The colors are used for printing a full-color portrait of Col. Harold Byrd on the back leaf of the item. The portrait is accompanied by brief copy headed "First Citizen of Dallas," and copy and portrait are framed with a wide, screened rule printed partly in delicate tints. We'll stick our now-and-then-twisted neck out enough to say that the headline means Colonel Byrd is *a* rather than



E. F. Schmidt Company, one of very best at Milwaukee, where proportion of fine printers to the just-good is exceptionally high, maintains a particular pattern on covers of the company magazine throughout a year. Original of one shown above is printed in green and red on white

the leading citizen, that a different gentleman was so cited the month before and another will be in the following month. As a single item or as a series, this type of item, it seems to us, could be of value to printers elsewhere —not near enough to overlap Dallas and suggest plagiarism. The gleaming effect of the presswork, in part the result of contrast between the dense black and brilliant colors, is the outstanding production quality of your calendar.

Idea for Removal Notice

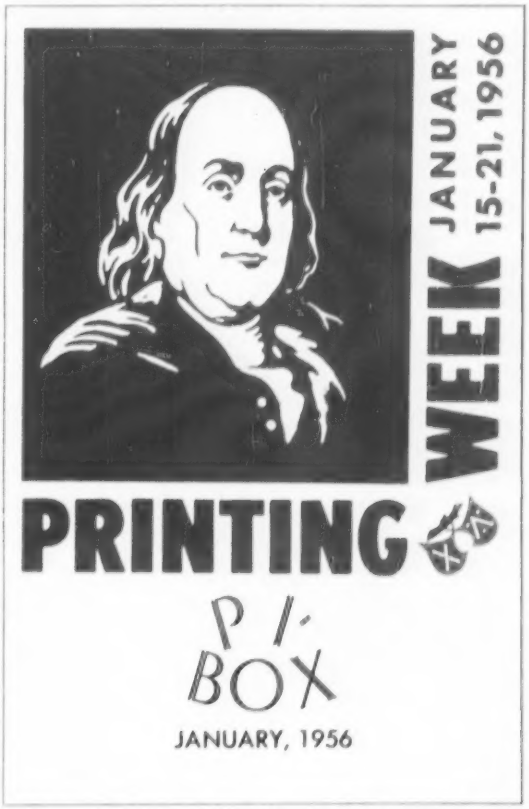
ENGLAND PRESS, Minneapolis.—Probably more readers of Specimen Review write in to request samples of birth announcements and removal notices than any other printed item. For that reason we're glad to have your notice of removal to a new address. It is novel, and we'd like to do as good a word picture of it as our space permits. You've made a simple, four-page folder look strikingly like a brief case by die-cutting it in the proper shape and printing the outside in brown and black to simulate the color and texture of leather. Stitching, lock, clasps, and even the attached holder into which the owner slips his business card are all realistically represented. On this folder, the "card holder" space was used for addressing. Added interest is obtained with facsimiles of hotel, resort, and steamship stickers scattered at random on both outside leaves. It's impossible, we think, for anyone to forego looking inside a folder like this, especially with the appearance so realistic. The composition of the copy inside is ordinary, rather scattered, and not of the quality that the outside design would lead one to believe he would find. The displayed lines do not vary enough in size. We'd make the more important lines of type even larger than they now are; and, possibly, we might reduce the size of the lesser display. Making the bigger ones still bigger will accomplish the same result, and there's space enough for all that. Another point: Generally speaking, it is better to have the bulk of white space around a group of type rather than between the lines.

Spacing Around Initials

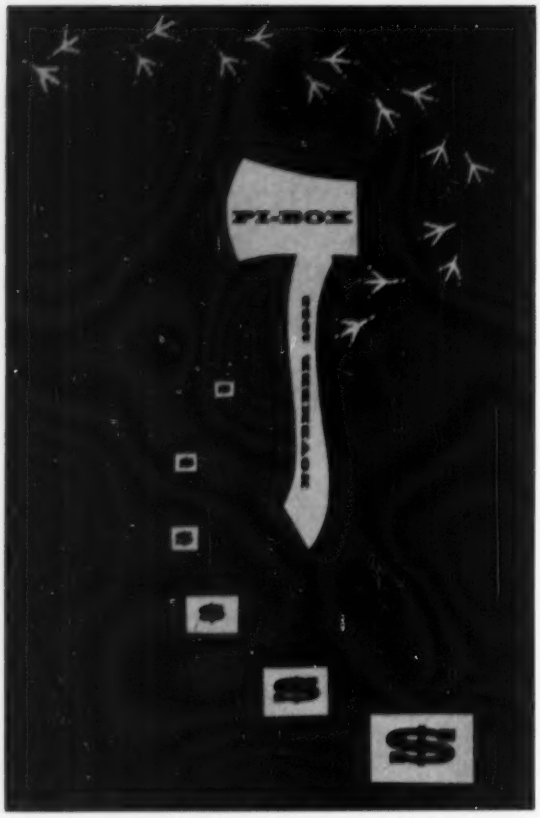
SEQUOIA PRESS, Kalamazoo, Michigan.—You turn out a very nice line of work—for the most part, smaller commercial forms and announcements—in an entirely fitting manner. Knowing your sentiments and special talents in the field of design, we are not surprised that your layouts usually stray from traditional forms. However, we don't intend to begin a discussion of design traditions. We're writing this item specifically to register a point you once made about offset presswork; namely, that you can print very small type—as small as three-point—sharper and with greater clarity of detail by offset than is possible by letterpress. We realize that may imply the best offset presswork and less-than-best letterpress. In any event, it is a thought to ponder, and one we've intended to put on the record ever since. We do know that in letterpress anything heavier than a delicate kiss impression can play hob with small details, but we also know that water, ink, paper, and blanket factors often can affect the offset product adversely. We admire the "style signature"—a French style folder headed "The Bible" —that you issued to demonstrate your craftsmanship in the line of book typography and printing. However, we



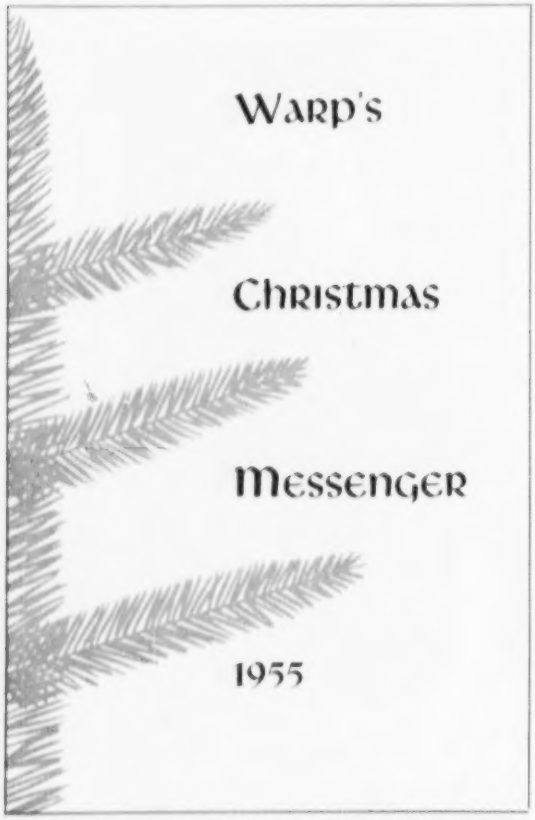
Stamp design, in size of original, is repeated on cover of bulletin (without name) of Cincinnati Club to form border background for panel with type. Original is printed in red and black on stock of medium green hue. We rather deplore the type selected for spot at right of emblem and its handling, both short of real craftsmanship



Enlarged, the 1956 Printing Week poster-style seal provided a striking, significant, and altogether excellent design for the cover of the January bulletin of the San Francisco Club of Printing House Craftsmen. On the original, the red has a pleasing orange tinge



Year after year the bulletin of the San Francisco Club of Printing House Craftsmen continues as probably best of all local bulletins, design-wise and otherwise. Covers like this by Craftsman Bob Steenberg score in originality, all-around handling. Original is printed in light green-yellow fluorescent ink on suede-like black cover paper



Cover from Christmas keepsake booklet of Warp Publishing Company, Minden, Nebraska, demonstrates power of simplicity, essence of appropriateness. On original, tree is green and type—of a characterful "humanistic" style—in red, with the initials in third color, gray

cannot endorse the use of odd-shaped initials in rectangular areas, leaving unpleasing, unrelated areas of white. An example of this is the italic capital "I" on page three of your folder. Neither do we endorse the use of two-line heads set flush left, when the second line is longer than the first. In our opinion, the lines "The Book" and "of Genesis" would shape up much better if they were centered, and they would be even more effective if stepped—the first to the left, the second to the right—which would then place them in the relative positions to provide the best balance of type.



So simple, so striking, so beautiful! Original of blotter shown above impels use of that rare combination of adjectives to describe. No arrangement of elements could be less involved. No accents could be more impressively presented—to which end the massed white areas function tremendously. Beauty results from printing in light blue and brown on paper as clean as white can be. Through such presentation, we think, the simple "card style" copy becomes quite irresistible

Oldster Kept Up-to-Date

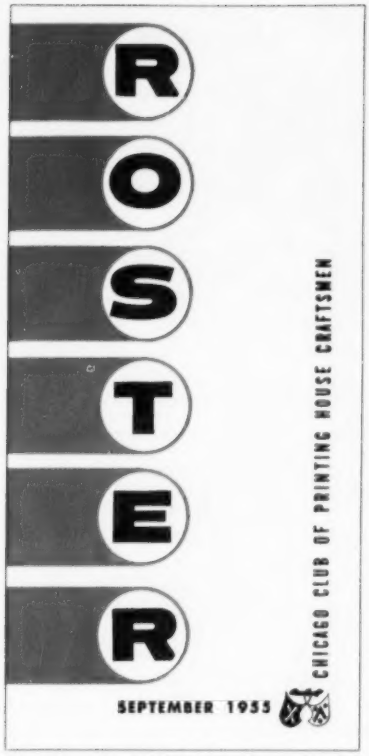
THEODOR JUNG, Norman, Oklahoma.—Remembering the fine and characterful work you formerly sent from Denver, we have often wondered if we'd see more of it since you became book designer at the University of Oklahoma Press. So the packet of small items is very welcome and shows you haven't lost the touch of such jobs even though you've "graduated" to a higher level, considering the size of the product. Your predecessor, the late, able Will Ransom, with whom we talked type and typography agreeably and sometimes heatedly many years ago, sometimes sent us dust jackets for books of the Press, and we thought he improved with age—he went in more for striking display and color than during his early and more bookish days. His work convinced us that the old saw, "You can't teach an old dog new tricks," is entirely erroneous. Now, we want to have the opportunity to show some jackets of your design, not to display by comparison how good you are but to consummate our main objective in this department—helping others, especially those needing help.

Flair for Informality

E. THERIEN & FILS of Montreal.—If asked what we regard as the most outstanding of several excellent qualities of your work, we'd reply at once and with confidence, "Originality"—and we mean originality that usually is dramatic. It is most unfortunate that the work is of such a nature—in more than two colors and with much overprinting—that we wouldn't dare attempt to reproduce the items in the black and one color to which we're restricted here. Your latest letterhead is as unusual as

One may compare modern books, but inevitably the question arises, how do they compare with books of the past five hundred years? And no proper evaluation of today's book can be made exclusively on its own merits. How then is one to find a basis for evaluation? I believe that this basis may be found by combining two inquiries and by studying books from two angles. One way is to take the books of a given period, such as the incunabula period or the German books of

Above (continued on right) is typical spread from 144-page 7¼- by 4¾-inch hard-bound book of Typophiles, select New York typographers' group. Item includes 25 four-page sections, each calligraphically "written" by leader in field, copy, original or reprint, like item above, (read to right)



Largest membership list in International association appears in 3½- by 7-inch booklet, impressive and highly suitable cover of which appears above. On original type is in black and pale, dull slate blue on pink stock. Color bands extend around onto back cover page, winding up with conventionalized pictures of hand roller

a chill in California, and it will be simpler to describe in words—for the benefit of other readers—than most of the items on which you really spread yourselves. The basic design element on this letterhead is a band of six-point vertical rules, spaced about one point apart, that bleeds off at the top and sides. The band is two inches deep and has a rectangular space about two-thirds of the way across in which your reverse-color name device and the word "Imprimeurs" below it are printed in red. Red also is used for the address line, in sans serif type, just below the band of rules, which is printed in brown. We regret that the words of the address line are so widely spaced, and we are confident that the effect of the whole design would be much improved if this line were in brown. We are hoping to find a way to show even more of your interesting work in these pages later. Your work thrills us because you plainly are averse to following the usual, dignified, and conventional patterns. That is good; it's what progress depends on.

Discussion of Colors

MELBOURNE (Australia) SCHOOL OF PRINTING AND GRAPHIC ARTS.—Your 1956 diary—plastic-bound, with heavy cardboard covers—has many commendable features. The pages designed for notes are especially well designed—more so than is usually the rule. The front cover design reflects the so-called "modernistic" school of a generation ago (we use the term "modernistic" to differentiate that mode from the more recent, more sound, and more truly "modern" design). The basis of the cover design is an all-over reverse color impression printed in an interesting olive—a hue for which we, personally, don't care, but which can be useful for rich effects. The design elements of the cover, a section of torso and a Greek column, both in rough, broad technique, are reversed in white, tying in with the white plastic binding. Reversed also in this over-all olive color is a rough panel containing another, smaller panel printed in a lighter and warmer hue of the olive. Over this panel the word "Diary" is printed in red, and the effect of the red, of course, is toned down by overprinting the stronger color. As a matter of fact, to use the red seems like a discordant note in an otherwise pleasing effect of black, olive, and white. The name of the school, printed in black in a line that slants across the page over the olive background, is not



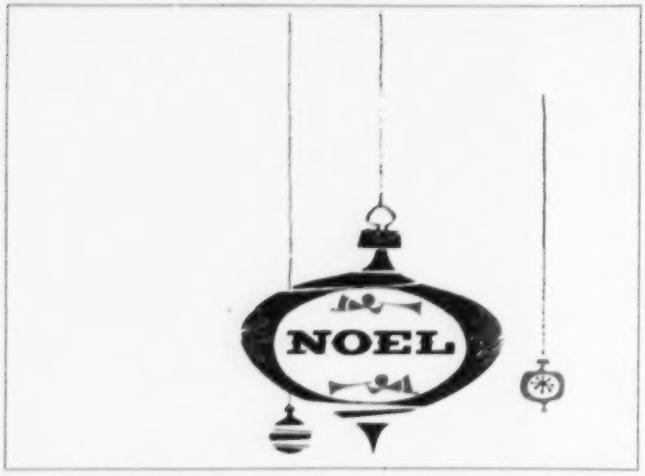
On original of this striking and well-designed cover from bulletin of Baltimore Craftsmen organization, what's black here is blue, all but black. Illustration in full color was printed separately by offset and tipped on. Coloring of the illustration is of a warm tone

the seventeenth century. The other way is to compare successive editions of the same book such as the Canterbury Tales, the Bible, or Euclid's geometry. ¶ While the function of the book in the early days of printing was the same as now, the conditions surrounding the printing and reading of books differed. The differences between the reading public, the printing press, the type, the housing of books in the fifteenth and in the twentieth century do not need to be elaborated here.

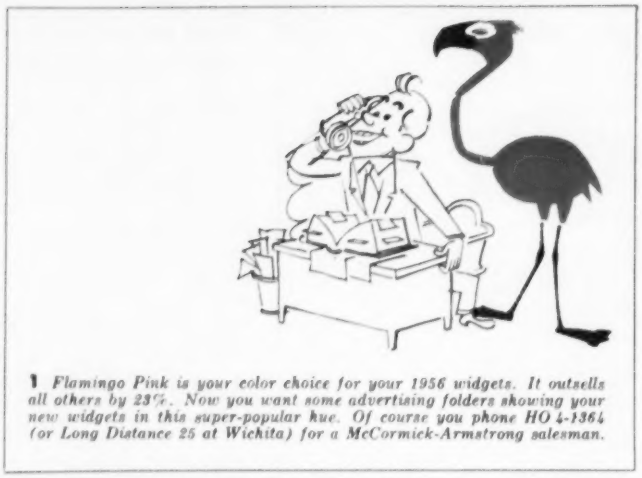
being about the graphic arts, especially books and calligraphy. Paul A. Bennett functioned in managing the enterprise for Typophiles, wrote foreword. Raymond F. DaBoll planned the complete book. Copies at $9 each are offered by Chiswick Bookshop, 113 East 55th Street, New York City



In his work, Freddie Pannebaker, Denver lithographer, spouts ideas. In view of title and related text, the negative and positive of the picture—of Mr. Pannebaker, we surmise—has point while constituting a strong appeal to interest. On original, color is an orange hue



In part at least ingeniously made up of type ornaments, this front of folder by E. John Schmitz & Sons, Baltimore, has original note enjoyed by very few. Original is printed in red (as here) and light green on heavy white paper, French-folded



1 Flamingo Pink is your color choice for your 1956 widgets. It outsells all others by 23%. Now you want some advertising folders showing your new widgets in this super-popular hue. Of course you phone HO 4-1364 (or Long Distance 25 at Wichita) for a McCormick-Armstrong salesman.

Front of 8-page folder by McCormick-Armstrong Company, great Wichita printing house, to promote color use in printing by sampling one of 143 hues of the Ostwald Color System and advocating the System's service. Each page is similarly handled

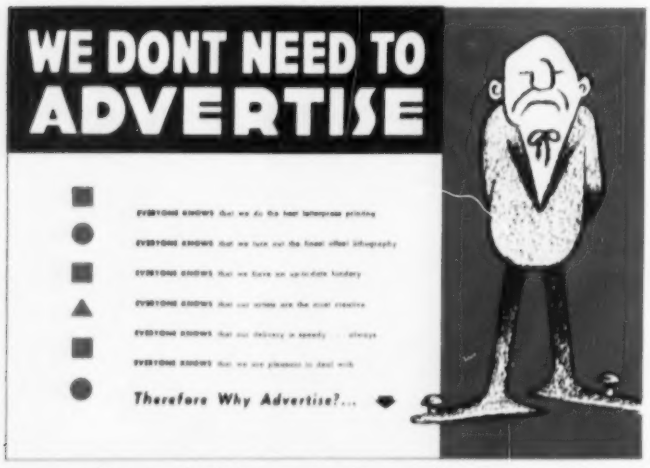
easily discernible. If reversed in the black shadows near the bottom of the page, the name would have been not only sharp and clear but pleasing. "Olympic Year" could then be spotted with "1956," much less widely letterspaced, in the upper right corner of the page. We will go farther and say that black should have been used everywhere throughout the inside pages where red appears, although what is now in red on the title page might well have been in the deeper olive. A second look at the title page disclosed that it is bottom-heavy. Too much of it is below that point proportionally above center where, for the best effect, the heaviest part of a design should be.

Printing Fit for Centenary

RAND MCNALLY & COMPANY of Chicago.—We fully appreciate that several charming items from you were not sent for review or with any idea of our suggesting changes or improvements. They were issued to commemorate an event that few organizations in this country thus far have had an opportunity to celebrate—your centennial. Fifty years ago and more, we were getting started, and proudly, as a compositor in a small Kansas town. The Rand McNally name was known even there and then as representing one of the few first-class graphic arts organizations in the country. America has grown since, and we have travelled throughout the country, visiting the best printers, conversing with the leaders of the industry. We have no doubt whatever that if any of these men was asked to name three printing organizations that have achieved the most in every respect, those leaders to a man would include your company in the top trio. Partly but not altogether responsible for your present leading position, of couse, is your emphasis on specialization. Your efforts in this direction have made "Rand McNally" and "maps" almost as synonymous as two such terms can be. Our congratulations on your anniversary. Among the items you issued to herald the event are your holiday greeting and a big folder, "The year was 1856," both de luxe in conception and execution. We don't have room for a detailed description of the items, but we'd like to mention a few points for the benefit of readers who look to this department for practical suggestions. Your display—in type and in lettering simulating type—is in styles that were popular about the time your company was established. However, you wisely went no farther in an effort to suggest antiquity. You used the finest papers offered today, and employed gold ink effectively but not ostentatiously. The holiday greeting folder is made with a small pocket on its third page, and the pocket holds a reproduction of an 1856 map of the United States, a keepsake if ever there was one. The "1856" folder measures 10 by 13 inches (closed) and is printed on heavy, rough cover stock with a deckle at the right. Extensions of the back leaf are folded to make a pocket that holds a large halftone portrait of Abraham Lincoln, printed separately on glossy stock to simulate a photograph. Pertinent text associating Lincoln and your company is beautifully printed on page two of the folder and on the under-side of the flap at the right. The third page of the folder, under the print, bears a map of "Illinois, 1856, Land of Lincoln" in color, surrounded by five line illustrations.

How to Avoid Common Error

ST. PETERSBURG PRINTING COMPANY of St. Petersburg, Florida.—We commend you and your craftsmen, especially those in your pressroom, on the excellence of your 9- by 12-inch French-style folder, "To serve you better," issued to stress the benefits you offer in your enlarged plant and facilities. The

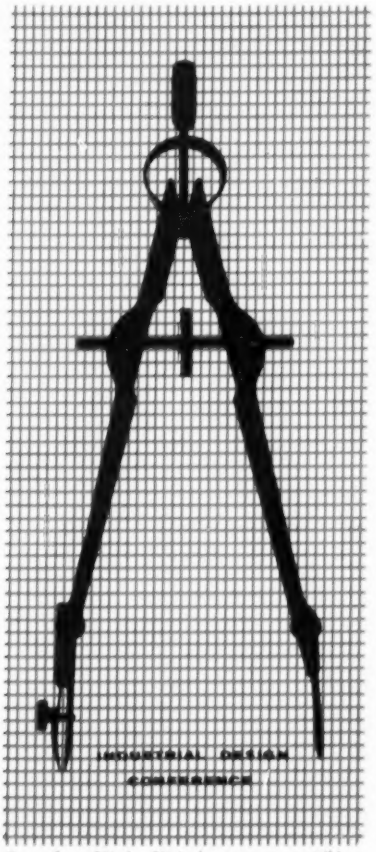


The art would never make the Louvre, nor would type and handling be envied by top ad typographers, but this front of 9- by 6-inch folder of British Columbia printer is bound to have a strong impact, what with its power and easy-to-follow copy which makes capital of interest in All Fools' Day and oft-quoted and silly negative statement



Third page of same folder is disclosed by raising front leaf rather than turning it to left, if that means anything except use of medium gray antique stock left over as scrap from customer's order. Color on first page of original is red; on third, it is medium bright blue. Suitable humor has, to most folks, sure-fire appeal for interest

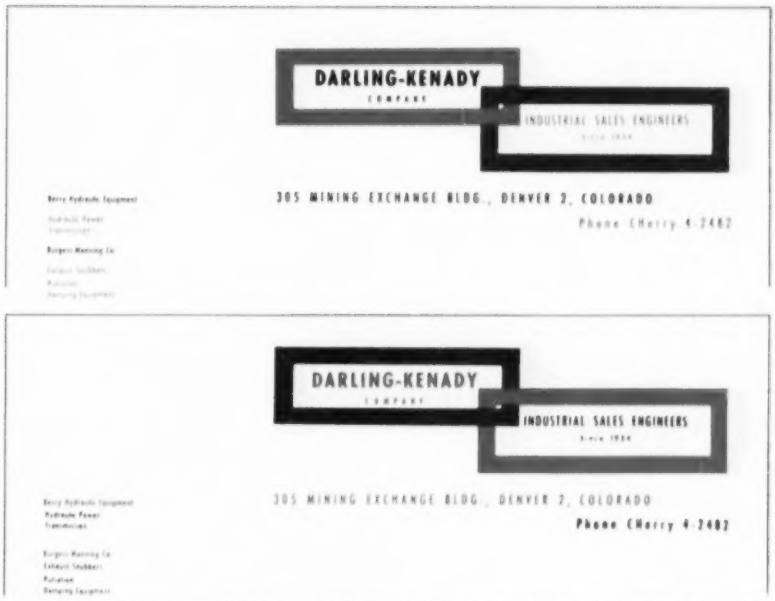
piece registers with a bang, particularly because it is one of those "black" designs that tend to attract maximum attention by their contrast with other items of more common design. We have long advocated use of this type of design, and recently we have witnessed more and more use of it. The basis of your front design is a reverse plate, printed in black and bleeding off on all sides. The title is in heavy brush-stroke lettering extending almost completely across the top. Below, in a rough-edged reverse panel, you've effectively spotted a large line illustration, printed in process colors, of your expanded plant. The first spread of 18 by 12 inches and the next of 18 by 24 inches are filled with large halftone illustrations of plant views,



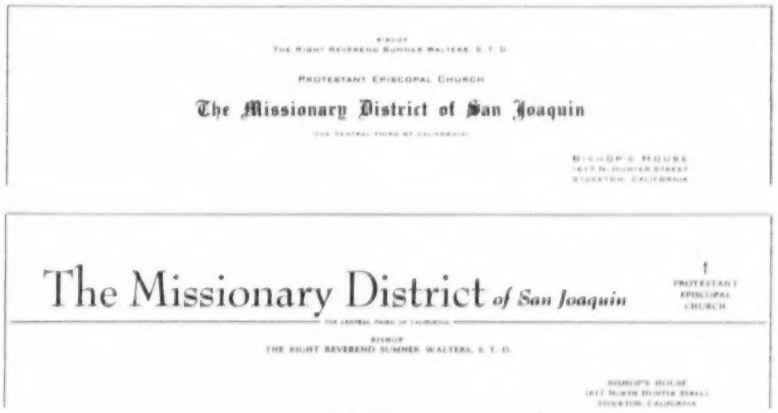
Cover from 3¾- by 8½-inch program as striking and suitable as covers come. Background on original duplicated an old, pen-ruled accounting form in pale blue and pink on white. Unable to get plate of this, we substituted the above squared pattern with the idea that it might prove more appropriate for engineers

emphasizing items of your modern equipment. These are well arranged and exceptionally well printed. Because you went to the expense of an extra run for color on these pages, we suggest the advisability of more color—the next time you turn out something of the kind. You did well to print the full-color halftone illustration of the city's skyline on the back page of the piece. Most people are right-handed and turn things a definite way. Because of this natural movement, it is the rule to have the top of copy printed the long way on the page always to the left. In the best book makeup, all copy printed the long way on a page has its head at the left on left-hand pages and at the gutter —also the left—on the right-hand pages.

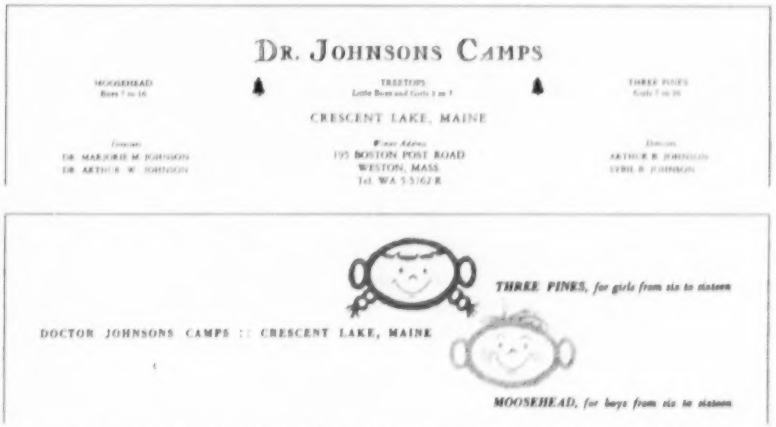
TIME, NOW, TO REBUILD OR REPAIR



Top letterhead featuring "linked chain" motif, given initial showing last month, suggested reversing color break-up below it, particularly to get smaller and weaker type in black, which, being stronger in tone than red, makes that type easier to read. Tone balance, of type at least, seems much improved



Harvey E. Scudder, able printer of Stockton, California, tremendously improved insipid, old-fashioned letterhead (second above) with his reset directly above. Difference is in newer and more attractive types, display which counts, and introduction of "design" quality. Both were printed in medium brown



Even greater contrast is evident here. Thomas Todd Company, Boston, did the second Doctor Johnson heading, giving the designing a fresh and modern touch and printing in black and two colors, top picture being in pink and the lower one, here screened to light gray, in a pleasing light blue tint

VI. CAPITALS, LOWER-CASE AND ITALIC

★ Certain words should be capitalized, and the almost universal practice is to set running text in lower-case, with foreign words and phrases, of course, in italic. These are fundamental rules, it might be said, on the use of capitals, lower-case, and italics in books and the reading matter in newspapers. However, our subject is typographical display, and the remarks that follow concern the part different letter forms play in emphasis; that is, the effect they have in attracting attention and then interpreting the sense of the copy through distinctions brought about as a result of changing from one form to another.

MODERN TYPE DISPLAY

A Manual
In the Selection and Use of
Type and Ornament



By J. L. FRAZIER

As soon as we study these three forms of letters—capitals, lower-case, and italic—we discover that many of their former uses have been abandoned. For example, Aldus Manutius, who invented italic in 1501, used that style for text. Although we sometimes find the entire text of an advertisement, folder, foreword page, or booklet set in italic type, these are novelties because, for obvious reasons of legibility, all-italic composition would not meet the approval of present-day readers. We proceed, then, to discuss the several forms in relation to their effect.

The capital is a letter of formal shape, having a simplicity and dignity that made it quite suitable for its initial use for inscriptions cut on walls and arches of ancient Roman cities. This is one traditional practice that has not been improved upon; the roman capital is all but universally employed for the same purpose today, and, on classic structures at least, anything else appears out of place.

When numerous capital letters are placed together, however, we find that the rhythm of repeating stems and the unvarying horizontal parallels have a tendency to carry the eye along without clearly disclosing the words. Furthermore, when capitals are used entirely, one word looks quite like another; unless the "Q" and "J" appear, and they are seldom used, all words are approximately rectangular.

The appearance of capitals in display is pleasing, of course, owing to their consistency and beauty, but the difficulty we experience in reading them makes it inadvisable to employ capitals alone in considerable amounts. Incidentally, extra leading is necessary between lines of matter set entirely in capitals. The space at the tops of ordinary lower-case letters like "n," which are in the great majority, automatically provides spacing between lines; characters having ascenders, like "h," are relatively infrequent and have little effect.

Our lower-case (minuscule) is derived from certain of those rounder, clearer styles of penned letters that evolved later and that were employed in lettering manuscripts immediately prior to the invention of movable type. Because the individual letters were characterized by features which made them more easily distinguishable from each other than capitals, lower-case characters were used for the practical reason that reading was easier. The frankly varying widths and heights of the different characters make lower-case letters much clearer and more quickly recognized than capitals, as do also the distinctive features of f, g, k, t, etc.

In addition, the different combinations formed by lower-case letters, some of ordinary height (n), others with projections above (h), and still others with extensions below (p), give to each and every word a distinctive contour. Before they learn to spell, children read by remembering how words look. Indeed, all of us read by recognizing word forms rather than by putting letters together one after the other and knowing what they mean through a knowledge of spelling. It is obvious, therefore, that printed matter set in lower-case can be read with greater ease, assurance, and rapidity than that printed in capitals.

After the majuscule (capital) of the Roman stonecutter had been associated with the minuscule (lower-case) of the penman, the closer-fitting, slanting letter known as italic was evolved by Aldus.

The primary object in the invention of italic was to conserve space, but this original purpose is not a consideration in its use today. Because of its contrast with the upright roman, italic is employed to mark changes or distinctive parts in the text.

Thus we find available for our use capitals, lower-case, and italic letters of a number of series, bound together by family ties and having sufficient resemblance in their general characteristics to make pleasing combinations. These afford at the same time the most desirable means for giving expression, through display and emphasis, to words in printed matter.

What use, then, shall we make of these three elements of the font? Naturally, if there is no argument against it, we may follow precedent. On work of a conservative character, with a minimum of display, we observe these suggestions:

1. Capitals alone are used effectively and legibly for headings and titles, particularly on dignified work.

2. Lower-case letters, with the first letter of every important word in capitals, are used for titles and headings.

3. Small capitals are used in the same manner as lower-case with capitals for titles and headings.

4. Small capitals or full capitals are used for the remainder of a word begun with an initial letter.

5. The capitals of script, black letter, and other ornate styles can seldom if ever be used alone effectively.

6. In reading matter, lower-case with the important words capitalized is more emphatic than lower-case alone.

7. In the midst of text matter set in roman, italic lower-case is considered more emphatic than lower-case, small capitals than italic, and full capitals than small capitals.

ONE SIZE AND STYLE
OF MANY TYPE FACES
PROVIDES SEVEN CHANGES
With Which One Can Vary
The Appearance of Type
lines for the purpose of pro-
viding distinctions to make

Figure 49

No good reason has yet been advanced by anyone for disregarding these practices in conventional typography.

Modern commercial demands on display have evolved other uses, however, and developed other values in the various forms of letters. These have been added to their duties. For display purposes every roman body type and quite a number of display type series provide the compositor with five correlated series of alphabets: The roman lower-case or small letters; the

roman capitals; the roman small capitals; italic lower-case; and the italic capitals.

In many instances these are sufficient to give full expression to type in display. For example, as we see capitals, lower-case letters, and italic letters, and combinations of these, set in lines as in Figure 49, it is plain that roman capitals are larger and bolder than italic capitals. It also is apparent that roman and lower-case letters are stronger than italic lower-case letters, the former being full and open whereas the latter are slanting and compressed, or compact. Line 1 of Figure 49 is obviously stronger typographically than line 2; line 4 is stronger than line 5; and line 6 is stronger than line 7. We have, therefore, amended the conventional progression of emphasis, which consisted merely of italic, small capitals, and full capitals, to include all practicable variations of the font's characters.

In modern typography, much of which is of an advertising nature and all of which may be improved through punctuation by means of emphasis, we cannot hold ourselves to a few general rules in the use of type as we may in reading matter and conventional display. We must enlist all possible forces, because the result of our labor is to interpret properly and to attract forcibly and favorably. In display we have the right to make use of any possible typographical effect that will bring out the meaning of the writer more clearly, provided it will prove an attractive arrangement at the same time.

Display delights in such contrasts as shown in Figure 49, although that example is not claimed as a specimen of

The Modern Market-Place
Is the Modern Magazine

The only method of advertising known to the ancients was the word of mouth. The merchant who had wares to offer brought them to the gate of the city and there cried aloud, making the worth of his goods known to those who were entering the city and who might be induced to turn aside and purchase them.

Today the market place of the world is in the pages of

EVERYONE'S MAGAZINE

People's Publishing Company

WILLIAM R. SEWELL, *Advertising Agent*

220-222 West Kitchener Street · Glasgow, Scotland

Figure 50

good composition. In the first place, seven changes in as many lines is a violation of restraint, a quality that saves display from confusion. Secondly, the great number of slight differences is not restful to the eye.

Coming to a consideration of how capitals, lower-case and italic are to be treated in display for the most pleasing results in composition, we find many differences of opinion. The fact that long association has made them akin, and that when of the same series they have a family resemblance which makes their judicious use together pleasing, does not mean that they can be mixed indiscriminately. While their use together often is essential to the clearest possible expression of words in print, there are limits beyond which their use together may be harmful rather than helpful in any objective.

Italic is never selected now as the type for the text of a book, but it may be used with good effect for the preface. Good taste prohibits its too frequent employment in its much abused office of distinguishing emphatic words. An excess of italic spots and disfigures a page, confuses the eye, and in reality destroys the emphasis *it was intended to contribute. Yet italic can not be put away entirely. There is no other style so nicely adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.*

Figure 51

Italic type is never selected now for the text matter of a book, but it may be used with good effect for its preface. Good taste forbids its too frequent employment in its much abused office of distinguishing emphatic words. An excess of the italic spots and disfigures the page, confuses the eye, and really destroys the emphasis it was *intended* to produce. Nevertheless, there is no other style so well adapted for subheadings, for names of actors or persons in plays, for titles of books, and for special words not emphatic that should be discerned at a glance.

Figure 52

In title pages and advertisements of few lines, in which there is plenty of white space, there is often very little reason to change the forms of letters. Under such conditions variation in size and the contrast of white space may be depended upon to provide the necessary distinctions. In the greater portion of general display work, however, difficulty will be experienced in obtaining the proper degree of contrast between lines unless we resort to the differences of capitals and lower-case, or of roman and italic. Those who insist upon all capitals or all lower-case are purists who are more concerned with the appearance of the form than in how it functions. Compositors who so restrict themselves in order to obtain a very correct and chaste form sacrifice the wider choice of media and the possibilities they afford for the clearer presentation of the copy in its printed form.

In Figure 50 we have a two-line title in lower-case at the head of an advertisement while the name of a magazine appears in capitals below. Inasmuch as this example is the advertisement of the magazine named in the line of capitals, that name quite properly is entitled to a position approaching equality with the heading. At the same time, there should be sufficient contrast so that both stand out clearly. Since, as illustrated in Figure 49, roman lower-case is stronger typographically than italic lower-case, the former must be considered superior to the latter in display, just as roman capitals are superior to roman lower-case.

The mixture of italic with roman in display ought to follow the same regulations that we impose upon capitals and lower-case. Italic, although accepted as a mark of emphasis with roman, is emphatic only through contrast and not because of any inherent peculiarities of the letter, as some may assume. Figure 51 and Figure 52 demonstrate the truth of this statement by showing that a word set in roman in a mass of italic stands out stronger than a word set in italic in a mass of roman. Furthermore, these examples demonstrate that the roman is naturally stronger, and that in display it should be to italic what the capital is to lower-case.

Capitals possess a dignity which is not to be found in lower-case letters. They are the aristocrats of our letters, while the lower-case letters may be considered as representative of the masses. Remember, it was not until their invention and use that learning was brought within the reach of common people. While the lower-case letters are the more useful they are not the natural leaders, and do not grace important posts with the same facility as capitals.

With capitals as principals, lower-case letters always appear at a very decided disadvantage except as attendants. Conversely, it is possible to increase the importance of lines in capitals by the proximity of lines in lower-case, and for that reason, if for no other, one class must not be banished from the other, at least in display work, where every possible medium of expression is essential if we are to appeal to and influence readers.

SALESMEN'S CLINIC

Printing salesmen interested in having Mr. Irving Sherman, who prepares material in this department, answer special questions, may address him in care of The Inland Printer.

Big Switch Is a Big Chance

Q.—Our plant has built up a reputation in work with advertising agencies. For years my contacts were almost exclusively with printing buyers in these agencies. Now the firm wants to go after magazine and house organ jobs, where the field is very competitive. I have been assigned to break the ice. Is this fair? It means practically starting from scratch, and I'm not the man I was 10 or 15 years ago. What would you advise?

A.—From the bare facts, it seems your plant has a lot of faith in you and, perhaps, you miss this point. The switch seems like a big chance, a real opportunity. Maybe you are no longer the youngster of ten years ago; but think of the experience, the know-how, the knowledge you have gained. Evidently, your plant believes in you. It believes you have many of the answers. If you'll prop this up with a little more confidence in yourself and reciprocate the firm's faith with a measure of your own, everything will come out all right.

Who Should Check Credit Risks?

Q.—The office and I can't seem to agree on the extent to which I should be held responsible for determining credit risks. Of course, I receive clearance or a red light on many accounts, but there are many borderline cases which are practically impossible for me to check. I hold that it should be the credit department's job to check all accounts. Am I right or wrong?

A.—You are right. Credit checking is not the responsibility of the salesman, although it is part of his job to see that all the credit facts are in.

It is quite possible, however, that this isn't what is bothering the front office. The chances are that the office feels not that you don't cooperate in supplying credit information but that you tend to oversell shaky accounts. This may explain why the office is pulling up short on you and why it is getting fussy about credit granting.

While credit departments are charged with the task of pinning down all accounts, there are overnight developments which credit checking agencies and similar sources cannot possibly catch but that salesmen, circulating in a trade, can detect or learn.

Therefore, keep on the good side of the office. Don't sell everybody in sight. Check and double check, especially where individuals are too quick when they give their orders.

Make Up With the Foreman

Q.—A personality conflict seems to have developed between the foreman in our plant and me. It is possible I am to blame, partly, but the point is that the conflict is hurting the firm, not to mention me. How can this be resolved before it gets out of hand?

A.—Go up to the foreman, admit you were in the wrong, and settle this thing.

Public Printer Raymond Blattenberger, one of speakers at Presbyterian convocation in Columbia, S. C., gets key to city from Mayor Clarence Dreher (right). Looking on are Eugene Salmon, executive secretary of Printing Industry of the Carolinas and general chairman of the convocation; Frank Sossoman of the *Gaffney* (S. C.) *Ledger*; Hugh S. Jacobs, Jacobs Bros., Clinton



These conflicts keep coming up all the time. Printing salesmen are inclined to expect too much from the plant and pass the buck to foremen and others in the plant when orders are lost. It's a dangerous practice and only cuts the ground from under us. We all make mistakes and the best of us are only human. We should keep this in mind when the plant goofs, and not go overboard in accusations and recriminations to deepen the wounds.

Do Gimmicks Help Get Orders?

Q.—My employer is excessively promotion-minded. The result is that this boomerangs. He is always offering some gimmick as an inducement to an order. This is good as far as it goes, but customers tell me that they are interested in quality jobs at a price, not side issues. They feel that the gimmick is being offered so that they might overlook an inferior job or, perhaps, chiseling on the price. Should I take a stand in this matter or could it be that the boss is right?

A.—Let's examine your problem objectively. Fundamentally, two conditions determine sales policies or materially influence them: the cost to make the sale, and the approach of the salesman. The latter is in your lap; you have to convince prospects that the gimmick is not a trap; but the former point is necessarily the concern of your boss.

Isn't it possible that he has figured it out and come to the conclusion that the gimmick angle pays off?

As salesmen we see only problems within our ken. This is natural. Some of the things we see do relate to supervision or to administration and, as such, they should be communicated to the higher echelon. But just as we would resent the brass for arbitrary conclusions about what we do, so let us be forbearing with our superiors who might seem to be off the beam but, in actuality, definitely are on target.

Customer's Right; or Is He?

Q.—We hear a lot about the customer always being right. But when I play the tune it doesn't seem to come out right. I bring back criticism of our jobs and the service we give, but all I get are alibis from the office and insinuations that, if the customer isn't all wet, then I am. How should a salesman react in such situations when they arise?

A.—In your shoes, I would invite the brass to visit the account with me or, maybe, persuade the account to visit the plant and get it off his chest. It is unfortunate but true that many executives tend to minimize salesmen's stories of unsatisfied customers until one day the dam breaks and some big accounts are swept away. Point this out to some of the adamant ones in the front office. Urge action before it is too late.

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 79 W. Monroe St., Chicago 3, Ill. Order books direct from the publisher when so noted. Send check or money order with your order if book is handled by Book Department

Italian Type Face Specimens

CAMPIONARIO CARATTERI E FREGI TIPOGRAFICI (Societa Nebiolo, Via Bologna 47, Turin, Italy.)

This type catalog, a handsome, case-bound volume, shows a wide assortment of designs—some utilitarian, some of an exotic variety not easy to find in this country. A few of the faces—some of the sans serifs and square serifs, for example—have American equivalents, which American printers would prefer as being more familiar. Others such as Cicogna, a distinctive cursive, would be difficult to match for special effects. Also shown in this 302-page book is a variety of special borders and ornaments, with examples of the unusual effects that can be achieved with them.

All of the material shown in this catalog is based on the Didot system, but the company says a catalog based on the English point system is in preparation. Although the text and technical information in this volume are in Italian, instructions for ordering are given in English in the foreword.

Women's Role in Printing

ANTIQUE, MODERN AND SWASH, compiled, edited, and designed by Ceil Smith Thayer (Club of Printing Women of New York, Room 1714, 461 Eighth Ave., New York 1. $1).

Who was the first woman to print a book and in which century? Who was America's first woman printer? You'll find the answers in this 60-page, hard-bound book, which the Club of Printing Women produced as the first unified record of the graphic arts roles women have played during the past 500 years.

This keepsake, marking CPW's 25th anniversary, was a cooperative project that called for the aid of many club members. It came to full flower under the guidance of Mrs. Thayer of the *Controller*, Annie L. Green of Guide-Kalkhoff-Burr, Blanca Lopez of Carlos Lopez Press, and Jean White of Pictorial Offset. Sylvia Rosen Kaplan of H. O. Bullard, Inc., wrote the past history of printing's feminine side. Biographical sketches pay tribute to today's leading women artisans.

Among the members who wrote material were club president Florence B. Shera of *Printing News* and *Production-wise*, Biruta Sesnan of *Printing* magazine, Madeline Kaufmann of the Kauffman Co., Mary Keller of Keller, The Printer, and Cleo Monsen of the Committee for Economic Development.

All hands came up with a book that rates a niche on the graphic arts shelves of any library. For good measure, the volume tells CPW's own story and lists its membership.

Industry Uses for Color

NEW HORIZONS IN COLOR, by Faber Birren (Reinhold Publishing Corp., 430 Park Ave., New York 22. $10).

Mr. Birren, an expert of long standing in the field of industrial and architectural color applications, here reviews the basic rules for effective use of color. This book deals not with color on the printed page but with color in our physical surroundings. Mr. Birren shows—with over 150 illustrations and two pages of color chips—how the proper use of color can ease eyestrain, lessen fatigue, increase work capacity, and lower the accident rate in any type of manufacturing operation.

The book gives workable suggestions and specifications based on practical experience, research studies, and case histories. It also reviews what we know about the physical, esthetic, and psychological effects of color in our surroundings.

(Mr. Birren dealt with planned color schemes in printing plants in an article in the November 1955 issue of THE INLAND PRINTER.)

Current Management Practices

CONTROLS AND TECHNIQUES FOR BETTER MANAGEMENT (Publication Sales Dept. P, American Management Association, 330 W. 42nd St., New York 36. $1.75; AMA members, $1).

A FAIR DAY'S WORK FOR A FAIR DAY'S PAY ($1.75; AMA members, $1).

CURRENT PRACTICE IN THE DEVELOPMENT OF MANAGEMENT PERSONNEL ($1.75; AMA members, $1.25).

Each of these booklets contains several papers by authorities on current management practices.

Controls and Techniques discusses such subjects as coördination of research and development, the pitfalls of collective bargaining, cost reduction training, and personnel testing.

In *A Fair Day's Work*, representatives of labor and management discuss their experience across the bargaining table. A Loyola University researcher, the Rev. Theodore V. Purcell, S.J., reports on a four-year study of labor-management relations in a Chicago packing plant.

The third report, *Development of Management Personnel*, describes management development techniques most frequently used by 460 companies, examines some current company practices, and suggests how to get the most from training programs.

Basic Theory for Credit Men

CREDITS AND COLLECTIONS IN THEORY AND PRACTICE, by Theodore N. Beckman and Robert Bartels (McGraw-Hill Book Co., 330 W. 42nd St., New York 36. $6.50).

This is the new sixth edition of a text that has been widely used in business administration courses and by businessmen engaged in credit work. The publishers say that the book has been almost entirely rewritten, thoroughly revised, and considerably shortened, to eliminate all unnecessary material and purely theoretical discussions.

Most of the book deals with mercantile credit, but the authors have also covered the entire area of consumer credit. Among the new topics covered in this edition for the first time are effects of government use of credit; qualifications for credit management; a simple analysis method for interpreting operating items; special types of liens; and new measures for credit efficiency.

Writing Sensible Letters

PLAIN LETTERS, Records Management Handbook 35-F-624-425 (Superintendent of Documents, Government Printing Office, Washington 25, D. C. 30 cents).

Government workers are often accused (and sometimes justly) of writing long, pompous, difficult letters. Unfortunately, the accusation can be applied equally well to most businessmen. The majority of business letters are much longer than they need to be and contain a good deal of meaningless, unnecessary phrases.

This handbook, although aimed at government letter-writers, discusses all the most common sins committed by writers of business letters everywhere. If you say "due to the fact that" instead of "because," or "this is to acknowledge and thank you" instead of "thank you," the rules in this booklet may help you write better letters. Many examples are given of "before" and "after" versions and letters by writers famous for their simple, effective style.

WHAT'S NEW? IN EQUIPMENT AND SUPPLIES

High-Speed Offset Job Press

"Green Hornet" is the name of a new web-fed offset job press introduced by American Type Founders. ATF says the press is designed to run up to 25,000 11-by 17-inch impressions per hour, with either two colors on one side or one color on each side of the web, on any uncoated stock suitable for offset.

The press can handle stock weights ranging from lightweight bond to 80-pound offset. Slightly heavier stocks can be printed in two colors on one side because the stock does not have to be threaded around turning bars between the printing units.

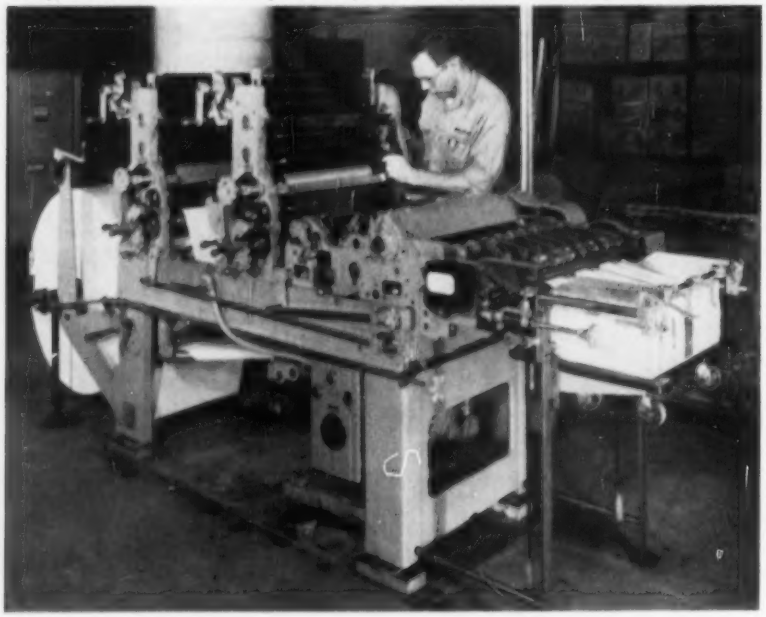
Paper is fed from rolls in widths from 8 to 17½ inches and roll diameters up to 40 inches. The delivered cut sheets are 11½ inches long and as wide as the web.

Learning how to run the press is easy for pressmen experienced on sheet-fed offset units, according to the manufacturer. Inking and dampening systems are the same as on sheet-fed units, and there are no separation problems or adjustments of suckers, grippers, or headstops. Register can be adjusted while the press is running. A one-man roll lift simplifies the loading of paper rolls.

A special cylinder permits perforating or slitting the web lengthwise. This means, according to the manufacturer, that "you can run an 8½ by 11 job two-up, slit in the center of the web, and in one hour secure as many as 50,000 sheets printed two colors on one side or one color on each side."

For information: American Type Founders, 200 Elmora, Elizabeth, N. J.

Prototype of the ATF Green Hornet press was operated for a year in commercial plant to check design



Redesigned Router Bit

A new router bit has been designed for routing through shell casts and for routing drop-outs. The tool is designed for more clearance and with a straight, shorter blade for additional strength. This design is said to eliminate metal buildup on the heel of the bit.

Referred to as a veining tool, or Tarpley Style AB, the bit will fit all standard routers and is made in three sizes: ¼-inch AB, $\frac{3}{16}$-inch AB, and ⅛-inch AB.

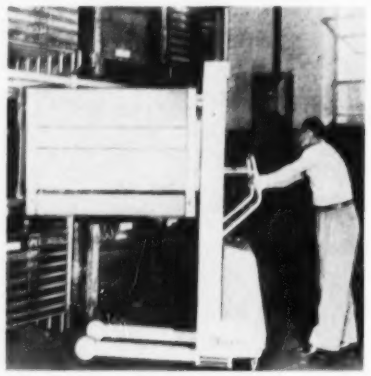
For information: Geo. Tarpley Co., Box 2401, E. Cleveland 12, Ohio.

Telescoping Portable Lift

A lift truck that may be used as a straddle fork truck, a portable elevator, or a shop crane was introduced recently for materials handling. The unit, which can be moved manually by one man, features a battery-powered lift with a range of 112 inches. Its collapsed height is low enough for use in railway cars, elevators, and other low headroom areas.

The lift is controlled by a push-button box connected by a retractable cord, and a built-in taper charger makes it possible to recharge the battery from any 110-volt outlet. Large casters and roller-bearing wheels are provided to make the unit easy to move even when fully loaded.

For information: Oster Manufacturing Co., Box 4326, Cleveland 32.



Battery-powered lift can be shifted by one man

Portable Thickness Gauge

General Electric Co. has developed a small thickness gauge that operates on magnetic principles and requires no power. Called the Permanent-Magnet Thickness Gauge, the instrument is designed to measure paper and coating thicknesses as well as the thickness of paint and other coatings on metal.

The gauge has a double-range scale for readings up to .060-inch and uses an internal alnico magnet to provide flux for measurements.

For information: Instrument Dept., General Electric Co., Lynn, Mass.

Pre-Collated Second Sheets

The manufacturer of Blue Chip business forms has introduced Duplisette second-sheet-and-carbon units. These are for insertion in typewriters with letterheads or other forms in order to make as many copies as desired. Advantages claimed in addition to superior carbon copies include minimum time and motion for inserting, collating, lining up, removing and storing loose carbon sheets. Colors are white, canary, and pink. Samples are available.

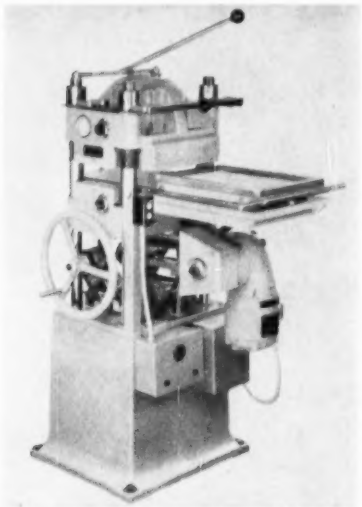
For information: Carteret Printing Co., 480 Canal St., New York 13, N.Y.

Press for Rubber Plates With Preheated Platen

Printers using rubber plates are offered a new line of Eva-Presses for platemaking. The new presses feature a preheated slide that is said to be exclusive with these models. The slide, which carries the type forms, plastic matrices, etc., preheats these materials, resulting in greater production, according to the manufacturer.

The presses are powered by a ¾-horsepower motor geared to develop pressures of over 100 tons. Provision is made for hand operation when molding from delicate type forms. The Eva-Presses are available in two models with platen sizes of 13 by 18 and 12 by 15.

For information: American Evatype Corp., Deerfield, Ill.



Rubber plate press has a preheated sliding tray

Die-Plate Backing Material

A new die-plate backing material is claimed to cut costs by reducing the down time of printer-slotters in box making. The material, Flex-O-Bak, also is said to cut mounting and makeready time substantially in the pressroom.

Flex-O-Bak is a multi-ply kraft sheet impregnated with synthetic rubber and laminated under pressure. It is supplied in standard 48- by 84-inch sheets in two thicknesses, .030 and .050. Larger sheets are available on special order.

The material is said to be extremely durable and resistant to solvents, oils, and moisture.

For information: Econo Products, Inc., 132 Humboldt St., Rochester 10, N.Y.

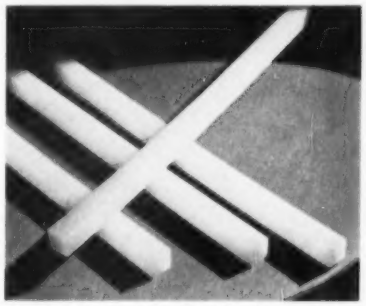
Bench Model Saw-Trimmer

A new saw-trimmer for bench mounting has a table top measuring 20 by 22½ and a rolling section measuring 12 by 22½. It is said to be the only bench saw of its kind with a full ball-bearing table.

Called the Nolan Meteor, the saw-trimmer has an 87-pica micrometer gauge with an oversize control knob. An extension gauge is available to increase the capacity up to 148 picas. The single-action work holder has a maximum capacity of 42 picas and a minimum of 8 points.

The saw is available with a half-horsepower motor and a seven-inch blade or with a third-horsepower motor and a six-inch blade. The entire unit can be moved easily to any working location where it is needed.

For information: Nolan Corp., Rome, N.Y.



Plastic sticks lengthen the life of cutter knives

Plastic Cutting Stick

Harris-Seybold Co. has taken over national distribution of a new plastic cutting stick, called the Seybold-Cefaly stick, for paper cutting machines.

Designed for increased life and reduced wear on cutting machine knives, the sticks are made of milk-white plastic, machined and planed to .001-inch tolerances. Users are said to have reported savings in knife grinding costs of as much as 50 per cent, and the plastic sticks are said to last five times as long as wooden sticks. The plastic will not chip, split, or warp under operating conditions.

For information: Harris-Seybold Co., Special Products Div., 4510 E. 71st St., Cleveland 5.

No-Offset Spray to Fit Most Popular Presses

A new no-offset powder spray unit has been developed especially for mounting on popular makes of offset presses. It consists of powder atomizing nozzles mounted close to the sheets being treated, a solenoid control, a plastic powder container, and all the necessary tubing and brackets necessary for mounting on the press.

The unit also includes an air conditioner to provide clean, dry air to the powder arm and an air regulator and gauge for accurate control of pressures.

With slight variations to meet the needs of individual models, the unit will fit such offset presses as Miehle 29, 36, and 38; Harris LTN and LTC; Miller EBCo, and Webendorfer.

For information: Paasché Airbrush Co., 1909 Diversey Pkwy., Chicago 14.

Gang Stitcher Accessory

The Rosback Auto-Stitcher now can be equipped with a gathering saddle that converts it into a small gang stitcher. The gathering saddle is furnished as an optional accessory for new machines, and it also may be purchased separately and installed on machines already in use.

The new saddle uses a chain feed and operates like any gang stitcher. Two, three, or four operators may work at the same time, making it possible to gather and stitch multiple signatures in one operation. This eliminates the cost of a separate collating operation on jobs within the range of the machine.

After the initial installation of the gathering saddle is made, the saddle may be uncoupled and moved out of the way when the Auto-Stitcher is used for single-signature jobs.

For information: F. P. Rosback Co., 5th and Park Sts., Benton Harbor, Mich.

Gathering saddle converts Rosback Auto-Stitcher into gang stitcher, can be removed when not needed




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New Zinc Engraving Alloy With Extra-Fine Grain

Vitaplate is the name of a new zinc alloy designed for use in powderless etching machines as well as in the standard nitric acid process. Its structure, an extra-fine grain, is said to offer many advantages over regular zinc.

The manufacturer says that Vitaplate will make fine-screen halftones with "pin-point" highlight dots, and the extra fineness of grain allows the engraver to re-etch easily and safely.

The alloy is free from any fire hazard, and it can be sawed, tooled, and repaired without special precautions. Vitaplate scrap can be handled in the same way as any other scrap.

The new alloy is said to require no special preparation for storage, and there is no appreciable damage from oxidation. The metal has been found to be free from attack by inks and type washes that are highly acidic.

For information: Imperial Type Metal Co., 1276 W. Third St., Cleveland 13.



Pica gauge has clear markings for easy setting

Pica Gauge for Saws, Miterers

A new and more legible pica gauge now is available for use on Rouse plate saws and power miterers. Graduations are made on a stainless steel strip inlaid in the gauge bar.

The new gauge is said to remain completely legible over a longer useful life. Its use insures accuracy in cutting to picas and half-picas, and it is used in conjunction with the regular Rouse quarter-point gauge.

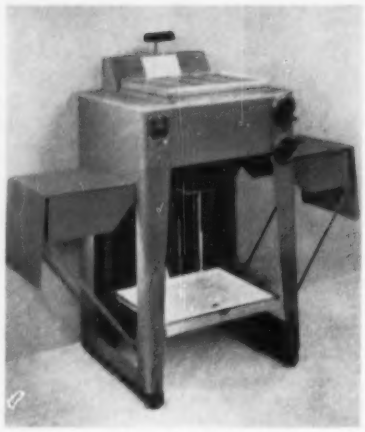
For information: H. B. Rouse & Co., 2214 N. Wayne Ave., Chicago 14.

Colored Stitching Wire

Stitching wire finished in twelve different colors now is being manufactured by Acme Steel Co. of Chicago. Called Colorstitch, the wire can be used with Acme's "Accurate Stitching Method" or as regular flat stitching wire on any of the standard machines.

Colorstitch is a conventional stitching wire with a vinyl paint finish bonded to its surface. The finish is said to be resistant to peeling and chipping. The new wire, .103-inch wide and .020-inch thick, is available in 10-pound coils. Other standard wire and coil sizes can be obtained on special order.

For information: Acme Steel Co., 2840 Archer Ave., Chicago 8.



Compact camera is designed for precision work

Color Separation Process

The Ulano Dystrip process, originally developed for the Charting Techniques Branch of the Aeronautical Chart and Information Center, St. Louis, where it is used for eliminating hand painting of map elevation tints, is said to lend itself to commercial litho applications.

Photographic contact printing provides the outlines, manual stripping identifies the area between outlines, and dyeing converts the image into actinically opaque color separations. The process can result in a negative or positive, or in a negative-positive combination for making butt-fits between colors.

For information: Ulano Products Co., 610 Dean St., Brooklyn 38, N.Y.

Compact Precision Camera For Engraving or Offset

A new camera, the Kenro Vertical 18, has been introduced to meet the need for a compact instrument in photoengraving and offset printing plants.

The heart of the camera is a specially developed Goerz flat-field, process lens which enlarges up to three times and reduces to one-third. As optional equipment, an interchangeable lens is available which extends the range of the camera to five-times enlargements and one-fifth reductions.

The Kenro Vertical 18 is 48 inches high, fits against any wall, and can be operated inside or outside a darkroom. It handles film sizes up to 14 by 18 inches.

The basic unit includes the Goerz lens, glass covered copyboard, pressure-back film holder, automatic reset timer, lamps, and micro-dial size-focus setting mechanism. A vacuum back is optional.

For information: Kenro Graphics, Inc., Chatham, N. J.

Printer's Proportion Rule

Problems involving copy-fitting and reduction and enlargment can be solved quickly with the new Calculaide proportion rule, according to the manufacturer. Heart of the rule is a pair of circular scales graduated in fractions to 30 inches. Other scales provide accurate measurements in inches, picas, and type sizes from 4½- to 12-point.

The Calculaide rule, 8¼ inches square, is made of nonwarping Vinylite.

For information: American Hydromath Corp., 25-20 43rd Ave., Long Island City 1, N.Y.

New Type Family, Columbia, for Text and Display Uses

Typefoundry Amsterdam introduced last month a new type family, Columbia, developed by Walter McKay, New York designer, and cast on the American point system.

The U. S. distributor describes Columbia as being designed to stand a lot of hard wear and to be useful in letterpress, lithography, or gravure work. The face is said to reproduce well on a wide variety of papers. Columbia is not a "fashion" type, according to the manufacturer, but a classic design with a wide range of applications. The family includes standard and bold weights, both with the corresponding italic. Sizes of the italic run up to 60-point, the roman to 72-point. There are small caps, swash caps for the italic, some kerned caps for better fitting of the roman, one-piece fractions, superior and inferior figures, many signs, and foreign accents for German, Scandinavian, Icelandic, Turkish, and all Latin languages.

Intertype Corp. is cutting matrices for both the standard and bold weights in the most-used point sizes from 6 to 12.

For information: Amsterdam Continental Types & Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

New type, shown below in 24-point large, will be available for both hand and machine composition

Columbia Roman *Columbia*

Columbia Bold *Columbia Bold*





John H. Davis, Jr., left, of Judd & Detwiler, Washington, D. C., is president of the Research and Engineering Council of the Graphic Arts Industry. Robert E. Rossell is managing director

Research & Engineering Council to Meet May 9-11

Composing equipment that is expected to eliminate conventional typesetting of large directories and listings will be demstrated for the printing industry next month.

This revolutionary "cold" composing method will be presented and discussed at the 6th Annual Meeting of the Research and Engineering Council of the Graphic Arts Industry, Inc., to be held May 9-11 in Chicago at the Edgewater Beach Hotel. Carl E. Dunnagan, chairman of the board and treasurer of Inland Press, Chicago, will preside.

Mr. Dunnagan has announced that two new machines for the photocomposition of directories and listings will represent only two of eight types of cold-composing equipment that will be demonstrated at the meeting. An entire afternoon and evening will be devoted to the subject of "Cold Composition." C. M. Flint of Chas. T. Main, Inc., Boston, will be chairman of this session.

In addition to explaining and demonstrating all types of such equipment, Mr. Flint will review the advantages and disadvantages of each method and show how each is applicable in the making of plates for letterpress, offset, and gravure.

Printers who are using such equipment and manufacturers' representatives will be on hand to answer any question concerning the new methods and equipment.

Because of this important and far-reaching development, Mr. Dunnagan believes that many members of the industry will want to attend the annual meeting of the Council. He has emphasized that the meeting is not restricted to members of the Council, and that further information and reservations may be obtained by writing Robert E. Rossell, Managing Director, Research and Engineering Council of the Graphic Arts Industry, Inc., 719 Fifteenth Street, N.W., Washington 5, D. C.

Welcoming speaker at the meeting will be Col. John Slezak, chairman of the board of Kable Printing Company, who will discuss how to make the best use of human resources in everyday operations.

Progress reports on pertinent research projects from industry and the Council will be given in conjunction with the program. Exhibits depicting contributions to the graphic arts industry through research and engineering work by member plants will be on display.

Among the Chicago area plants and laboratories that have been scheduled for visits during the three-day meeting are the A. B. Dick Co., Armour Research Foundation, Rand McNally and Co., W. F. Hall Printing Co., Meyercord Co., Miehle Printing Press and Manufacturing Co., and the Lithographic Technical Foundation.

Meeting in New York, Research & Engineering Council's Cold Composition Committee includes (seated, from left) Charles M. Flint of Chas. T. Main, Inc., Boston, chairman; Harold Plaut, Intertype Corp., New York; Louis Rossetto of Mergenthaler Linotype Co., New York; Axel Hansen of Commercial Controls Corp., Rochester, N.Y.; George J. Sausele, American Type Founders, Elizabeth, N. J.; Morton Friedman of Filmotype Corp., Chicago; (standing, from left) Jacques Cattell of Science Press, Lancaster, Pa.; W. W. Garth, Jr., of Graphic Arts Research Foundation, Cambridge, Mass.; Alan S. Holliday of Craftsmen, Inc., Kutztown, Pa.; Charles T. Waters, International Business Machines, Endicott, N.Y.; S. F. Chernoble, Comet Press, New York; and Joseph Richardson, Ralph C. Coxhead Corp., Newark



THE MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Special Sessions Planned For Annual TAGA Meeting

The Technical Association of the Graphic Arts has scheduled an imposing array of topics for discussion at its 1956 annual meeting. The convention, set for May 7-9, will be held at the Edgewater Beach Hotel in Chicago. The program committee reported receiving a record number of technical papers, and an additional session was under consideration so they might all be read.

Four special sessions dealing with presswork, color reproduction, printability, and photosensitive materials were on the advance program, as well as a general session to wind up the technical meetings. Named as chairmen of the sessions were W. C. Walker of West Virginia Paper & Pulp Co., New York; R. M. Leekley of Time, Inc., Springdale, Conn.; Dr. Marvin C. Rogers of R. R. Donnelley & Sons Co., Chicago; and Frank Ireland of Brown & Bigelow, St. Paul.

Typical of papers scheduled for the presswork session were "The 3M Brand Makeready Process," by E. A. O'Mara and T. G. Wartmen of Minnesota Mining & Mfg. Co., St. Paul; "Stability of Flat-Bed Presses," by W. Lenaarts and J. van Wees of IGT, Amsterdam, the Netherlands; and "The Dust Problem in the Printing Trades," by J. H. Albrecht of the German Graphic Arts Institute, a research organization in Munich.

Among the speakers listed for the color reproduction session were J. A. C. Yule and F. R. Clapper of the Eastman Kodak Co. research laboratories, Rochester, N.Y., discussing "Additivity of Ink Densities in Multicolor Halftone Printing." A "Color Correction Scanner" was due for description by G. S. Allen of the J. F. Crosfield Co., London; and "Correlation of Paper Tests to Troubles in Lithography" was due for discussion by C. H. Borchers of the Lithographic Technical Foundation, Chicago.

On the "Printability" program, set for the morning of May 8, were such topics as "Wetting of Paper by Organic Liq-

uids," by D. Tollenaar and P. A. H. Ernst of IGT, Amsterdam; "The Proficorder as a Printability Estimator," by H. H. Hull of R. R. Donnelley & Sons Co.; and "Splitting of Ink Films," a motion picture produced by Interchemical Corp., New York.

"A Modified Casein Coating for 300-Line Screen Reproduction of Smooth Grained Plates," by William H. Martin of the Harris-Seybold Co., Cleveland, is scheduled as the lead-off paper for the session on photosensitive materials. Other topics set for that session include "Effect of Base and Emulsion Thickness on Dimensional Stability of Graphic Arts Films," by J. A. Centa of the Du Pont Photo Products Dept., Parlin, N. J., and "Techniques for Evaluation of High-Contrast Materials Used in the Graphic Arts," by F. J. Drago of the Eastman Kodak research laboratories.

More than a dozen other technical papers were listed on the advance program.

The final day of TAGA's meeting, May 9, has been allotted for plant visits in the Chicago area. Included on the advance itinerary were the A. B. Dick Co., Armour Research Foundation, Rand McNally & Co., W. F. Hall Printing Co., Meyercord Co., Miehle Printing Press & Mfg. Co., the LFT Research Laboratory, and the W. F. Hall Printing Co.

As speaker at its annual banquet, TAGA has slated Dr. Ezra Solomon, economist and editor at the University of Chicago. The banquet will be held May 7 at the headquarters hotel.

Miehle V-50 Vertical press No. 20,000 was presented to Technical Trade School operated by International Printing Pressmen and Assistants Union of North America at Pressmen's Home, Tenn. Shown with the press are Carlton Mellick, Miehle vice-president; Thomas E. Dunwody, union president; and Fred L. Bryant, southeastern territory manager for Miehle. Press will be used for instruction purposes



Members of finance committee of Graphic Arts Association of St. Louis, meeting recently to discuss budget problems, included Fred E. Winsor, executive vice-president of the association; George D. Gannett of the Geo. D. Barnard Co., treasurer; Leslie Wipperman of Garrison-Wagner Printing Co., the president; and Alexander H. Crow of McMullen Printing Co. Committee discussed a public relations program and participation in Mid-America Jubilee to be held on St. Louis riverfront in September



CONVENTIONS
WHAT - WHERE - WHEN

APRIL

Printing House Craftsmen, First District Conference, Taft Hotel, New Haven, Conn., April 20-21.

National Assn. of Litho Clubs, annual convention, Lord Baltimore Hotel, Baltimore, April 20-21.

Texas Conference on Printing Management Problems, Gunter Hotel, San Antonio, April 21-22.

British Industries Fair, Olympia, London, and Castle Bromwich, Birmingham, April 23-May 4.

American Newspaper Publishers' Assn., annual convention, Waldorf-Astoria, New York, April 24-26.

International Assn. of Electrotypers & Stereotypers, spring conference and exhibition, Hotel New Yorker, New York, April 25-26.

Printing Industry of America, Web Offset Section, Hotel Sheraton, Chicago, April 26-27.

Printing Management Seminar, Carnegie Institute of Technology, Pittsburgh, April 27-28.

Printing Industry of America, Trade Binders' Section, Chicago, April 28-29.

MAY

Printing House Craftsmen, Eighth District Conference, Topeka, Kans., May 4-5.

Graphic Arts Trade Assn. Executives, spring meeting, Knickerbocker Hotel, Chicago, May 7-8.

Technical Assn. of the Pulp & Paper Industry, Coating Committee, annual conference, Benjamin Franklin Hotel, Philadelphia, May 7-9.

Technical Assn. of the Graphic Arts, annual conference, Edgewater Beach Hotel, Chicago, May 7-9.

Research & Engineering Council, annual conference, Edgewater Beach Hotel, Chicago, May 9-11.

Lithographers' National Assn., annual convention, Drake Hotel, Chicago, May 10-12.

Printing House Craftsmen, Fourth District Conference, Hotel Haddon-Hall, Atlantic City, May 11-12.

Sixth Annual Southwestern Litho Clinic, Rice Hotel, Houston, May 19-20.

Printing House Craftsmen, Second District Conference, Syracuse, N.Y., May 19-20.

Printing Industry of America, Conference for Financial Executives, Brown Hotel, Louisville, May 24-25.

Eastern Seaboard Conference of the Graphic Arts, spring meeting, cruise to Bermuda, May 26-31.

JUNE

Printing House Craftsmen, Fifth District Conference, Hotel Cleveland, Cleveland, June 1-2.

American Newspaper Publishers' Assn., 28th Mechanical Conference, Statler-Hilton Hotel, Dallas, June 4-6.

Printing House Craftsmen, Ninth District Conference, Baltimore Hotel, Oklahoma City, June 8-9.

Fifth International Exhibition of Papermaking & Graphic Arts Technology, Port de Versailles, Paris, June 22-30.

Boston Craftsmen Winding Up Symposium Series on Paper

The Boston Club of Printing House Craftsmen is rounding out on April 24 a series of seven symposiums dealing with paper. Educational chairman Paul Miller of Machine Composition Co. planned the two-hour evening sessions.

Top-notch specialists from various branches of the paper and allied fields are using case histories, visual aids and samples to point up their talks on paper uses, selection, purchasing and estimating, plus paper, ink, plate, binding, humidity and other problems.

Finance Sessions Planned For Company Executives

Printing Industry of America has dated a Professional Conference for Financial Executives for May 24-25 at the Brown Hotel in Louisville, Ky. The agenda is expected to feature a study of working capital and insurance. Visual presentation is planned to show how to use PIA Ratio Studies to increase profits.

Sessions of two PIA sections were held in March at the Edgewater Beach Hotel, Chicago. Rotary Business Forms Section members in session on the 22nd and 23rd heard results of the second phase of a production standards survey.

Equipment trends, markets, training of crews, and tying in web production standards with PAR are topics forecast for a Web Offset Section meeting April 26 and 27 at the Hotel Sheraton, Chicago.

PIA directors were due to meet April 3-7 at the Greenbrier in White Sulphur Springs, W.Va.

PIA's Trade Binders' Section Sets Two-Day Chicago Meeting

The newest of Printing Industry of America's special groups, the Trade Binders' Section, has scheduled its third meeting. Members of the section will gather April 28 and 29 at the Edgewater Beach Hotel in Chicago.

The week-end dates were chosen, according to PIA, when section members indicated they would prefer not to be away from their companies during the work week.

PIA headquarters said this meeting will be open to all trade binders so that prospective members can see how the section operates.

A feature of the meeting will be reports of committees now working on such subjects as education and training, customer relations, and technical information. The education and training committee, headed by Morris Brown of Brown & McEwan, Inc., Newark, N. J., will report on a study of estimate forms. The committee has been studying forms submitted by members. Its goal is to draw up a standard estimate form that can be used by all trade bindery companies.

The committee on technical information will report on a project to gather data on paper stock and machinery. The committee, led by William Craydor of Excelsior Bindery, Philadelphia, has met with paper mill representatives to discuss paper handling problems and assist the mills in efforts to solve the problems.

Another committee, studying customer relations, has been gathering information on trade practices in various cities. This committee, guided by John C. Burkhardt of the Burkhardt Co., Detroit, will present suggestions for national trade practices at the meeting this month.

Web Offset Operators to Meet, Discuss Industry's Problems

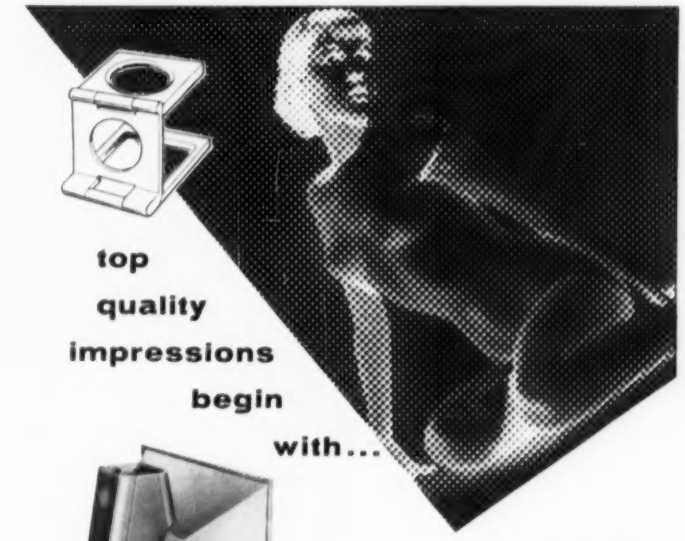
The Web Offset Section of Printing Industry of America has scheduled its fifth meeting at the Edgewater Beach Hotel, Chicago, April 26-27. The meeting was announced by Hyman Safran, Safran Printing Co., Detroit, section president.

A recent questionnaire to active members provided the agenda for this two-day conference.

Mr. Safran said that the panel session technique will be used to discuss such subjects as equipment trends, the proper way to train crews, and ideal markets for web offset printing. A special feature will be a discussion of the results of a manning survey recently completed for the Web Offset Section by the Union Employers' Section of PIA. Copies of the survey results will be given to members attending the meeting.

At the final afternoon session on April 27, Mr. Safran will lead a discussion on future activities of the section. Members will be asked to suggest programs.

Reservations can be obtained by writing to the Web Offset Section, Printing Industry of America, 719 Fifteenth St., N.W., Washington 5, D. C.



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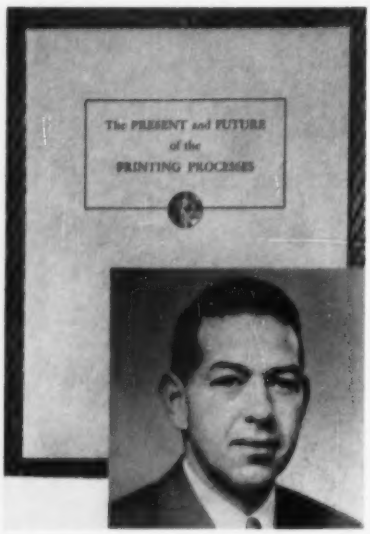
nuArc® COMPANY, INC.
General Office and Factory:
824 S. Western Ave., Chicago 12, Ill.

Eastern Sales and Service: 219 Fourth Avenue, New York, N.Y.

New Market Study on Future of Printing Processes

Letterpress, the basic printing method of the past and present, also will be the dominant process of the future if all branches of the letterpress industry cooperate and engage in research.

This is the conclusion of I. D. Robbins, New York printing consultant, following a comprehensive market study. It is now being distributed as a 24-page booklet titled "The Present and Future of the Printing Processes."



Robbins, who specializes in economics, purchasing practices and labor costs for the printing industry, made this study on behalf of the International Association of Electrotypers & Stereotypers, Inc. It is an effort to examine four basic questions concerned with the swiftly expanding printing market:

What printing process will be favored? What quality of printing will buyers demand? What kind of equipment will be built and purchased? How will the printing grades of paper be used?

Robbins summarizes his findings on these subjects with this observation: "Offset is not taking over most of American printing production, despite the amount of promotion on behalf of offset and the evident concern of those with their primary investment tied to the letterpress process.

"Letterpress, the quality method of printing," he says, "also can be the economical method of printing. The next ten years should see the rotary principle in general use for all sizes of letterpress."

Even today, he concludes, letterpress printers and platemakers can take five steps to consolidate their present position and to guarantee their future. They can:

1. Establish a coöperative relationship to make the platemaking branches an integral part of the letterpress operation. This will result in savings in time, effort and cost.

2. Educate printing customers on how to prepare their material for letterpress production. Such coöperation will result in lower costs and higher quality.

3. Adopt better makeready procedures, such as precision plates and press beds.

4. Take greater advantage of lower letterpress paper costs. The printer should advise his customers how, through the use of super, English and machine-coated papers, they can get the crispness and snap of letterpress at great savings over offset.

5. Engage in letterpress research. The principles of lightweight plates, of more rapid makeready and rotary press operation are already known. The letterpress industry should determine other areas where investigation would be fruitful.

The Robbins report shows that the greatest volume of printing today is letterpress. Here are his figures for each category within the field:

Ninety-three per cent of newspaper and substantially all magazine printing is letterpress; 85 per cent of book production is letterpress; largest part of functional and utility (forms, etc.) printing is letterpress; offset gets less than 20 per cent of direct mail advertising; mail order catalogs primarily are printed by rotogravure; offset dominates the poster and display field, with silk screen the big threat; 65 per cent of the packaging, carton and label field is letterpress; folding boxes are produced largely by letterpress with rotogravure making some inroads.

An examination of the claims of letterpress and offset, the major contending processes, results in this Robbins observation on the dispute:

"Letterpress is widely recognized for its accuracy, fidelity and consistency. There

Electrotypers Will Meet on April 25 and 26

Twelve graphic arts specialists will appear on the spring conference program of the International Association of Electrotypers & Stereotypers, Inc., April 25-26, at Hotel New Yorker, New York City.

The program released by A. P. Schloegel, executive secretary, lists talks by printers, engravers, electrotypers, designers, consultants and engineers on the present and future of letterpress printing.

Emanuel Shapiro, executive vice-president of Metro Mat & Reproduction Co. and president of the Electrotypers & Stereotypers Association of New York, Inc., will welcome the delegates to New York at the opening sessions, Wednesday afternoon, April 25.

"The Inside Story of a Pictorial Package That Tripled Sales" then will be unfolded. Discussion leaders will be the designer, Egmont Arens of New York; the technical art director, Andrew E. Gould of the New Haven Board & Carton Co.; and the platemaker, George C. Scott of the New England Electrotype Co., Boston.

Thursday morning will be devoted to discussions on letterpress printing. Kenneth A. Cooley of New York, representing the photoengravers, and Harold A. Fleig of Chicago, representing the electrotypers, will give a joint report on their coöperative letterpress committees.

"A Printer Looks at Letterpress" is the title of a talk to be given by Augustus F. Oakes, president of the Charles Francis Press, Inc., New York.

I. D. Robbins, New York printing consultant and author of "The Present and Future of the Printing Processes" now being distributed by the IAES, will be the final speaker and discussion leader on the Thursday morning session.

"The 3-M System of Makeready" will be presented Thursday afternoon by J. W. Donnelly and Mel Gebhard of the Printing Products Division, Minnesota Mining & Mfg. Co., St. Paul.

Lloyd E. Slater, managing editor of *Control Engineering*, will discuss automation for the electrotype industry. New ideas on plating by Dr. Charles L. Mantell, New York consulting chemical engineer, will be the last formal talk on the program.

More than 200 members, guests and exhibitors are expected to be in attendance when President Elmer M. Schwartz of Chicago calls the meeting to order.


Egmont Arens


Harold A. Fleig


A. F. Oakes


Kenneth A. Cooley

is an element of apology in all offset promotion; an assertion that it is possible to achieve high quality reproduction.

"The essence of the quality argument is that it takes an exceptionally qualified printer to get good offset quality, whereas good quality can be achieved on almost any letterpress equipment by almost any letterpress printer."

Other observations by Robbins, who also is the author of "Is Your Printing Department Paying Its Way?" published by the Graphic Arts Trade Association Executives, are:

"Paper costs, in general, are higher for offset than letterpress.

"Large buyers of printing seem to favor offset for short-run, black and white jobs when comparative quality is not a factor.

"Two, three and four-color letterpress is less vulnerable.

"Offset is less competitive on runs of 50,000 and at 100,000 letterpress is relatively invulnerable.

"Getting-started time may be hours less for offset. Letterpress replies that modern precision electrotypes and methods for maintaining precision press beds are reducing makeready time. Some letterpress printers have cut makeready time to one-fifth.

"In some cities, letterpress enjoys a labor cost advantage in manning presses of over 40 inches. This frequently amounts to up to one-third less direct labor cost.

"Offset's claims of greater speeds relate only to comparison with flat-bed equipment. Many letterpress printers believe the future will bring more rotary equipment and use of lighter weight plates."

International Pressmen's Union Renames Entire Officer Slate

All officers of the International Printing Pressmen's & Assistants' Union of North America have been reëlected for another four-year term.

Reëlected without opposition were Thomas E. Dunwody, president, and George L. Googe, secretary-treasurer, both of Pressmen's Home, Tenn.; vice-presidents Alexander J. Rohan of Washington, D. C., Anthony J. DeAndrade of Boston, Walter J. Turner of Los Angeles, and F. W. Maxted of Aldershot, Ont.; and trustees John L. McFadden of New York, John G. Warrington of St. Louis, Walter A. Curran of New York, E. Curtis White of Indianapolis, and James F. Doyle of Chicago.

The only contested office was the vice-presidency representing the newspaper pressroom workers. In this race, Jack P. Torrence, the incumbent, defeated Ross W. Bonham. Both are members of the Chicago Newspaper Printing Pressmen's Union.

The officers will be installed at the quadrennial convention of the union in Philadelphia Sept. 24-28.

Detroit Man Named as Chairman Of Kimball Award Committee

The judging committee for the Miles Kimball Award, highest honor in direct mail advertising, is headed this year by Huntley Geddes of R. L. Polk & Co., Detroit, Mich.

The Kimball Award was established by the Mail Advertising Service Association, International, in memory of Miles Kimball, a pioneer in mail advertising. It has been presented annually for the past four years. Eligible for the award are originators of new methods or machinery, users of direct mail who have influenced the industry significantly, authors, and originators of outstanding direct mail material.

Nominations for this year's award can be sent to Mr. Geddes at R. L. Polk & Co., 431 Howard St., Detroit 31.

TAPPI to Meet Next Month

May 7-9 is the time and Philadelphia's Benjamin Franklin Hotel is the place for the seventh annual coating conference sponsored by the Technical Association of the Pulp and Paper Industry. Synthetic adhesives for coating will be the theme of some 25 papers. Joseph T. Loomer of Robert Gair Co. will be general chairman.

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American Type Founders to Sell West German Line



Louis C. Edgar, Jr., president of American Type Founders, looks on as Dr. Hans Bolza, managing director of Koenig & Bauer, West German manufacturer, signs an agreement franchising ATF as distributor

American Type Founders has become solely responsible for selling and servicing, in this country, the complete line of sheet-fed and web-fed presses, printing equipment and stereotype-making units made by Koenig & Bauer, West German firm that set up in 1817 the world's first printing press factory. The announcement was made at a luncheon given for the trade press in New York last month by Louis C. Edgar, Jr., ATF president.

The K&B line includes six sheet-fed, flat-bed 15 by 20 to 37 by 53 letterpresses; four 33 by 46 to 52 by 76 sheet-fed rotary letterpress units, two of which are perfector presses; several web-fed rotary publication and business forms presses, and a group of machines for printing 16- to 64-page newspapers.

One of the first K&B machines coming ATF's way is the Rembrandt 10, a sheet-fed gravure press for high quality multi-color work in the packaging field.

Signed by Mr. Edgar and Dr. Hans Bolza, K&B managing director, the agreement in effect pools the engineering and manufacturing phases of the two companies. "We plan close liaison in developing new equipment," said Mr. Edgar. He mentioned that since 1950 ATF has handled Mann presses from England, and that "we are negotiating several other representation contracts."

He made it clear that ATF will continue its policy of "constantly developing new type faces." Latest styles are Craw Clarendon and Murray Hill. The type distribution system has been switched from 12 branches to 43 franchised dealers carrying ample stocks for prompt service.

At the luncheon, Mr. Edgar showed a picture of the ATF Green Hornet, a new web-fed commercial offset job press for printing two colors on one side or one color on each side at the rate of 25,000 11x17 impressions per hour. (See page 78.)

He said that Rochester Institute of Technology is using an ATF web offset color press to print its newspapers. The company uses one of these presses for experiments and tests in its search for ways to make its color offset experience available to newspaper and trade magazine publishers.

Mr. Edgar forecast that "in the very near future you'll be seeing four-color newspaper ads with reproduction approaching what you now see only in magazines and other publications." He cited web offset speed and quality as advantages for trade magazines that are now printed by letterpress.

Mr. Edgar described three new high-speed, stack-type business forms presses designed for running variable-size sheets. He said easy change-over made these units 17-, 22- or 26-inch presses.

"The product development part of our program is in high gear," he said. "Equally interesting developments are in the works. One or two will be announced within the next two months."

Company Official Cites Savings In Lower Express Rate Schedule

Lower paper and paper sample express rates effective since Feb. 3, when they were taken out of the first-class bracket, mean savings running as high as 42 per cent on a 25-pound shipment, according to K. N. Merritt, Railway Express Agency vice-president for traffic. As an example he cited the new commodity rate of $1.80 on an Atlanta-Chicago 25-pound shipment that formerly cost $3.10.

"Minimum rate is $1.80 with automatic valuation coverage up to $50," he said. "The express tariff, ICC 8145, which specifies class and commodity rates on books and printed matter, was amended to apply to books, printed matter and miscellaneous articles. Section 3 lists as a new commodity paper exclusive of paper articles not specifically named. Rates applying to paper and paper samples between shipping centers and all points in the country are reduced in varying percentages depending upon shipment weights and distances covered."

Among past presidents of Young Printing Executives' Club of New York attending recent 20th anniversary celebration were (standing) George E. Young, Mail & Express Printing Co.; Peter A. Convento, Jr., Photogravure & Color Co.; James C. Blanchard, Jr., Blanchard Press; Richard P. Stanley, Stanley Impressions, the current president; Henry A. Schneider, Charles Francis Press; Charles E. Schatvet, Guide-Kalkhoff-Burr; (seated) Francis A. Young, Jr., Mail & Express Printing Co.; Leonard Friedman, Carey Press Corp.; George Reinfeld, Jr., Turck & Reinfeld, Inc.; and Harry Friedman of the Carey Press



Norman Greenway Heads Folding Paper Box Assn.

What the Folding Paper Box Association called its "most enthusiastic and optimistic convention" was held in San Francisco early last month.

Features of the three-day meeting included election of officers, announcement of the 100 best cartons of 1956, and heartening forecasts for the future by industry leaders.

One of the highlights of the convention was the release of results of a study of 307 major food and grocery companies, representing in sales volume more than half the $51-billion food and grocery industry. The food manufacturers predicted a bright future for the folding carton industry. Sixty per cent of those interviewed said they expect to increase their use of cartons this year. Convention guests heard business leaders predict that the folding paper box industry will soon be among the ranks of the billion-dollars-a-year businesses.

In the annual elections, Norman F. Greenway, vice-president of the Robert Gair Co., New York, was reëlected president of the association. A slate of 32 directors will aid him in representing the 184 member companies in association activities.

America's 100 best cartons for 1956 were selected from a record-breaking total of 7,027 entries. Gustav L. Nordstrom, executive secretary of FPBA, said the winners were selected on the basis of technical quality as well as on such general merits as product protection, display value, merchandising value, practicability, and structural style.

"The trend to multicolor packages is definitely noticeable," Mr. Nordstrom said. "There has been a pronounced upgrading of quality and durability in both printing and construction. There is much wider use of color photos showing end uses of products, particularly in food items."

Miehle Offers First Public Stock, Plans to Acquire Dexter Folder

For the first time, stock of the Miehle Printing Press & Manufacturing Co., Chicago, has been made available to the general public. An underwriting group headed by Smith, Barney & Co. of New York made a public offering late in February of 267,856 shares of Miehle Class A nonvoting common stock at $24 a share. The issue was oversubscribed the first day.

The proceeds from sale of 50,000 shares represented new financing by Miehle. The balance of the offering was purchased by the underwriters from certain shareholders.

In connection with the stock offering, the company announced plans to purchase 50 per cent of the outstanding stock of the Dexter Folder Co., Pearl River, N.Y., for about $2.9 million. Miehle has owned 50 per cent of the Dexter stock for many years. No merger of the companies is planned, and Dexter will continue under its present management.

Montreal Group Issues Catalog Of Materials in Its Library

A Montreal industry group has published a comprehensive source-book of graphic arts materials for the use of its members. The Printing Industry Parity Committee for Montreal and District, since its founding in 1936, has been building a library of material dealing with business and technical aspects of printing.

Now the committee has published *Catalogue of Publications Relating to Industrial Management and Printing Technology*. The 212-page book lists all the publications held by the library up to the end of 1954. Forthcoming supplements will keep the listing up to date.

A classification plan outlined in the catalog describes the method by which the library's material is sectionalized, and the main subject index provides access to material in any category.

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American Pulp and Paper Group Hears Forecast for Rising Output

American Paper and Pulp Associaion's 79th annual convention and Technical Association of the Pulp and Paper Industry's 41st yearly parley came at a time when the United States, world's largest paper and paperboard producer and consumer, had boosted its annual output to a new high close to 30 million tons, with the capacity trend pointing to some 33 million tons by the end of 1960.

Forecasters saw this year's output rising slightly above last year's level. World consumption was rated at a new top of 62 million tons and on its way to 65 million within a year or two. APPA executive secretary E. W. Tinker cited a survey showing that fine paper production last year was a new record. It was 12 per cent higher than in 1954 and eight per cent above the previous top reached in 1951, according to M. C. Dobrow, Writing Paper Manufacturers Association executive secretary. He said that domestic paper and board consumption last year rose to 415 pounds per person, compared with 300 prior to World War II and 60 at the beginning of this century.

Howard Pyle, deputy assistant to President Eisenhower, was the annual dinner speaker on the timely subject of the relationship between the federal government and the states. Among the speakers at other main sessions were Gordon R. Molesworth, a former Atomic Energy Commission executive, and Gen. Frank L. Howley, former Allied commander in Berlin and now vice chancellor of New York University.

APPA's new top official is David L. Luke, Jr., president of the West Virginia Pulp and Paper Co. John R. Kimberly was elected first-vice-president. He succeeded Reuben H. Robertson, Jr., president of Champion Paper and Fibre Co.

The Writing Paper Manufacturers Association, America's oldest national trade organization, staged its 95th annual meeting and elected G. E. O'Connor of Mohawk Paper Mills as its president. New vice-presidents are Strathmore Paper's Nelson Bridgham, leading the Rag Content Paper Group, and Harold Holden, Eastern Corp., heading the Sulphite Bond Group.

W. C. Hamilton & Sons became the 18th member of the Century Club of companies active in papermaking for at least 100 years. Four of the 21 original members are still on the roll—Crane & Co., Inc., Hurlbut Paper Co., Parsons Paper Co. and Southworth Co.

Eugene O. Hanson, Brown Co., heads the Salesmen's Association of the Paper Industry's new slate of officers. Regional vice-presidents are Glenn R. Spicer, Hammermill Paper Co.; William S. Wagley, Wausau Paper Mills; Charles H. Leissler, Mohawk Paper Mills; Thomas L. Stirling, Champion-International Co.

TAPPI reëlected president Karl C. Elderkin and vice-president W. D. Harrison. Mr. Elderkin is vice-president and general manager of British-owned Bowaters Southern Paper Corp., which operates a newsprint mill at Calhoun, Tenn. Mr. Harrison is vice-president in charge of Reigel Paper Corp. production at Milford, N. J. Named to serve on the executive committee were Harold M. Annis, Oxford Paper Co.; P. S. Bolton, Robert Gair Co.; Harry S. Spencer, Howard Smith Paper Mills, Ltd., Beauharnois, Quebec; and Olin W. Callaghan, Edgar Bros. Co.

TAPPI's medal for distinguished service was presented to Harry F. Lewis, dean of chemistry at the Institute of Paper Chemistry, Appleton, Wis.

Of special significance among the many technical sessions was new section set up to study ways to solve the technical manpower problem. Mr. Lewis warned that competent manpower is in critically short supply. "A rapidly expanding economy, the new field of nuclear science and the cold war have set up a demand that exceeds normal production rate," he said.

Mr. Elderkin said new technicians must come from colleges and schools, and "we aren't getting them nearly fast enough." A report on the association's employment service noted that the demand continues for operating and technical supervisors. The report stressed that the growing tendency toward mechanization and automation will demand more graduate engineers and scientists.



John R. Kimberly



Harry F. Lewis



David L. Luke, Jr.



Eugene O. Hanson

Mr. Kimberly was elected the first vice-president of APPA; Mr. Lewis, dean of chemistry at the Institute of Paper Chemistry, Appleton, Wis., won the TAPPI medal for distinguished service; Mr. Luke is new president of APPA; Mr. Hanson heads the Salesmen's Association of the Paper Industry

Three Designers Chosen to Judge Annual Craftsmen's Cover Contest

Three graphic arts designers have been chosen as judges in the annual cover contest sponsored by *Share Your Knowledge Review*, monthly publication of the International Association of Printing House Craftsmen.

The judges are Charles T. Gerhart of Cincinnati, art director of packaging and advertising for Procter & Gamble Co.; Paul O. Geisey of Portland, Ore., advertising typographer; and Melvin Loos, manager of the printing office of Columbia University Press, New York.

The panel will select the best *SYKR* cover designs produced by local Craftsmen's clubs between July 1955 and June 1956. Winners will be announced at the International group's convention in Los Angeles Aug. 12-15.

Paul O. Geisey (left), advertising typographer of Portland, Ore.; Melvin Loos (center), manager of the printing office of the Columbia University Press, and Charles T. Gerhart, art director of packaging and advertising for Procter & Gamble, Cincinnati, will judge the Craftsmen cover entries



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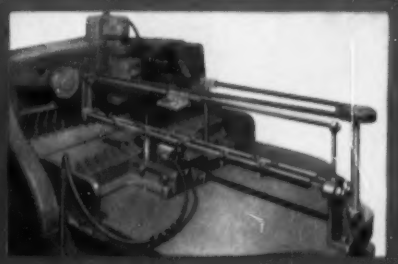
C&P 37″
Fully Automatic Cutter

This model is fully automatic for both clamping and cutting operations. Push-button controls make operation easy, simple and fast. Two-handed control of cutting with a fool-proof non-repeat device meets all safety requirements. Clamp pressure is readily adjustable and clamp may be moved independent of knife. (A treadle is not necessary). Every construction feature contributes to safety, ease and speed of operation in providing the highest standards for precision cutting.



C&P 37″
Hand Clamp Power Cutter

All of the features of the 37″ Fully Automatic Cutter, except the automatic clamping device, are incorporated in the C & P 37″ Hand Clamp Cutter. The hand clamp construction makes possible a lower initial cost, but does not detract from the future possibility of fully automatic operation. The 37″ Hand Clamp machine *can be converted into a completely automatic cutter at any time by the installation of the automatic clamping power unit in place of the hand clamping device.*



Manual Spacer
for C&P 37″ Cutters

The C & P Manual Spacer is designed for work requiring long runs of repetitive cuts. The spacer enables the operator to make settings of several stops for the back gauge to accommodate a series of progressive cuts. He can proceed rapidly through the entire run without the necessity of stopping to make precise visual adjustments of the back gauge for each cut. Utmost precision can be obtained in making the stop settings. Extra bars and stop lugs can be furnished so that the same series of cuts is always available for future runs on jobs that are ordered periodically. This spacer is furnished as accessory equipment on C & P 37″ cutters and installed at the factory or by a factory man in the field.



Power-Driven Back Gauge

The C & P Power-driven Back Gauge is furnished as built-in accessory equipment on new C & P 37″ Fully Automatic Cutters. This back gauge cannot be installed on cutters in use. The power-driven feature of this back-gauge greatly reduces the number and extent of motions required to operate the cutter and faster cutting is accomplished. An automatic return feature which resets the back gauge for each successive lift of paper further materially reduces cutting time.

Before buying any paper cutter, check with your C&P dealer and get the full facts on the versatility, future adaptability and prices of C & P 37″ cutter models, or write us for complete information.

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Texas Conference on Printing Management April 21-22

The third annual Texas Conference on Printing Management has been scheduled for April 21 and 22. It will be held at the Gunter Hotel, San Antonio, during that city's Fiesta Week.

The conference program will consist of forums designed to be of special benefit to printers operating small and medium-size plants.

Opening the conference will be a panel discussion, "How to Produce More Profitably," led by Stephen Break of the Rein Co., Houston. Panelists will be William Harting of the Standard Printing Co., Houston; Frank Erwin of William J. Hanson Co., Dallas; A. O. Evans of the A. O. Evans Co., Fort Worth; Sidney Feldser of Borger Printers, Borger; Alfred Greenfield of Eagle Printing Co., Dallas; Joe Schneider of Schneider Printing Co., San Antonio; and Thomas A. Sides of Sides Printing Co., Lubbock.

Another session, "How to Manage Manpower Profitably," will feature as speakers John Doesburg, secretary and general counsel for the Master Printers' Section of Printing Industry of America, and Jerry Walsh, secretary and industrial relations counselor for PIA's Union Employers' Section.

The final discussion session of the conference, "How to Sell More Profitably," will be under the direction of E. W. Jackson of the Steck Co., Austin.

Entertainment features include a barbeque dinner and a tour of the new plant of Universal Bookbindery in San Antonio.

Buffalo Printer Upgrades General To Be Chairman of the Board

Gen. Karl Hausauer has been named chairman of the board of Baker, Jones, Hausauer, Inc., Buffalo, N.Y., printing firm. The firm's presidency, which Gen. Hausauer had held since 1946, now is held by George I. Heffernan, who had been executive vice-president.



Karl F. Hausauer George I. Heffernan

General Hausauer, who served during World War II as a member of General Eisenhower's staff, currently is chief of staff for military affairs of the governor of New York and commanding general of the New York State National Guard.

Mr. Heffernan joined Baker, Jones, Hausauer in 1936 as New York City representative and he became executive vice-president in 1953. He is a member of the board of directors of Printing Industry of America, Inc.

Detroit Man Named as Successor To Mergenthaler Linotype V-P

Joseph A. Keller, who was vice-president and general manager of F. L. Jacobs Co., Detroit automotive parts manufacturer, has been named vice-president for Mergenthaler Linotype Co. operations. He succeeded Col. G. B. Welch, who retired Feb. 29. Elected to take Colonel Welch's place on the board of directors was Malcolm E. McAlpin, a New York Stock Exchange member and a Talcott, Potter and Co. partner.

Before joining the Jacobs company, Mr. Keller served two major steel companies. He also was chief development engineer for the Highway Trailer Co. and product engineering service vice-president of George Fry Associates, Chicago.

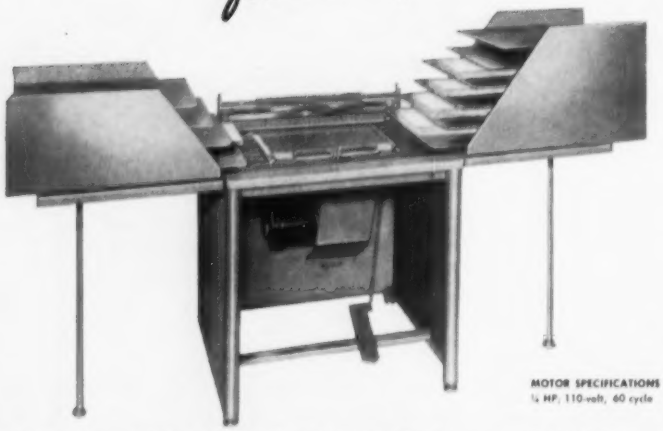
Colonel Welch joined Mergenthaler in 1946 after 30 years of active Army service. When he retired from the Army he was chief of the Philadelphia Ordnance District.

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Profit-making size for small print shops. Perfect extra unit for larger shops!

SEMI-AUTOMATIC operation for collating, tipping and spot gluing jobs. Simple to operate, fast and accurate. Quickly set up to handle any job from midget size right up to 17" x 22". Modest investment puts small printers in the growing, fast-profit snap-out forms business.

Eliminates jogging, padding, slicing, spoilage

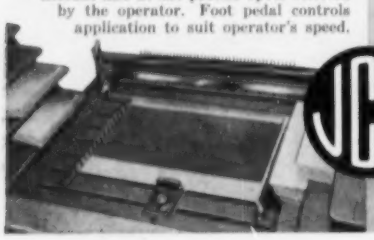
MENDES PATENTED PIN-FEED GLUE CONTROL . . . EXCLUSIVE with Mendes collating machines. Easily adjusted pins apply tiny dots of glue in exactly the right amount and at the precise spots selected by the operator. Foot pedal controls application to suit operator's speed.

- versatile — Handles sheets up to 17" x 22".
- compact, portable — Fits area 77" x 30". Glides permit easy movement. Weight, 270 lbs.
- sturdy, handsome — Heavy-gauge steel with grey baked crackle-finished enamel. Streamlined design
- comfort-planned — Operator sits at 30" table, all trays within easy reach for work.
- fast, economical — Completes up to 2000 sheets per hour at low cost.

WITH 10 FEEDING TRAYS (6 RIGHT-HAND, 4 LEFT-HAND)

$995.00

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IN THE LABS or ON THE PRESSES...they prove

THEY'VE GOT WHAT IT TAKES



CRAFTSMEN every day in many of America's leading lithographic and letterpress plants are finding you can't beat AMERICAN ROLLERS for downright dependability. Yes . . . they HAVE got what it takes because they're built that way . . . scrupulously built under especially rigid factory controls . . . for letterpress perfection and for incomparable lithography. In either type they'll prove to you, too, that there are no finer rollers made today! Produced in one of the country's most modern roller-making plants . . . where time-tested "know-how" gives them a special ability to perform superbly . . . to withstand the toughest grinds on high-speed presses without flinching . . . and to cut your costs, bolster your quality, make money for you. See for yourself. Order a set. Give them the works. And note the difference.

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ALL-SYNTHETIC RUBBER ROLLERS
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MAKE READY PASTE
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Graphic Arts Trade Association Executives to Meet May 7 and 8

Graphic Arts Trade Association Executives has timed its spring meeting just before the Lithographers' National Association convention in Chicago. The trade association officers will meet May 7 and 8 at Chicago's Knickerbocker Hotel.

GATAE's advance program called for a meeting of the board of directors on the first day, a luncheon reunion, and a series of business sessions extending into the second day. The trade association executives will be guests of LNA at a cocktail party, and will wind up their sessions with a banquet to be held in the headquarters hotel.

Olive A. Ottaway, executive secretary of the Toronto Graphic Arts Association and current president of GATAE, is scheduled to preside at the meeting.

Fastener Corp. Buys Saw Maker

The C. B. Nelson Co., maker of composing room saws, now is owned by the Fastener Corp., Chicago, and has moved into a new plant at 3700 River Rd., Franklin Park, Ill. The change in ownership did not involve any change in personnel or management.



NOW — simplify your forms production with these 2 great new TARA general-purpose carbons! Both make up to 10 good, legible copies. Because of standardized long-run production on the 4 most wanted, practical widths, we can pass on important savings to you!

4 STOCK WIDTHS:
5⅛" 6⅝" 8¼" 10⅞"
in 8,000-ft. rolls with ⅜" CLEAN EDGE on right side.

Following length and widths available on 10-day advance ordering.
12,000-ft. rolls. (5⅛" 6⅝", 8¼", 10¾") *at no additional cost.*





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Winners in Western Books Show On View in California Cities

The 15th annual Western Books Show was due for a dual opening last month in San Francisco and Los Angeles. The exhibit is sponsored by the Rounce and Coffin Club, a group of printers, booksellers, and librarians. Seventy books were submitted by 36 printers and publishers in this year's competition, and 49 were chosen for exhibition.

Three volumes received top ratings in the judging: *Catalogue of the Estelle Doheny Collection, Part III*, designed and printed by Anderson, Ritchie & Simon; William H. Meyers' *Journal of a Cruise to California and the Sandwich Islands*, and Shakespeare's *Midsommer Nights Dreame*, both designed and printed by the Grabhorn Press.

Lawton Kennedy of San Francisco designed and printed six books that were all placed high on the list by the jury.

The books will be exhibited throughout the remainder of this year and the early part of 1957 at libraries in the western states. A catalog of the books is available at 25 cents from Carey S. Bliss, Huntington Library, San Marino 6, Calif.

Chicago Envelope Makers' Group Names Redson as '56 President

J. Harvey Redson of Redson Rice Corp., Chicago lithographer and envelope manufacturer, recently was chosen as the 1956 president of the Chicago Envelope Manufacturers' Association. He also is serving as a director and vice-president of the National Envelope Manufacturers' Association, which has headquarters in New York City. Mr. Redson's company is said to have been the first envelope producer in this country to develop a method of printing multicolor business envelopes and stationery direct from roll stock.



J. Harvey Redson

Paper Men Meet in New York

The National Paper Trade Association scheduled its annual convention and exhibit April 8-11 at the Waldorf-Astoria Hotel, New York City. Timed for the final morning was a Fine Paper Division session with "a glance into the future" as its theme. Assigned to discuss new products, uses, processes and ideas were J. H. Torras, assistant general manager, St. Regis Paper printing, publication and converting division; W. B. Meyer, sales manager, Kimberly-Clark printing and writing paper division; L. M. Fearing, International Paper assistant general sales manager, and George Schlegel, 3rd, who heads Schlegel Lithographing Corp.

Rand McNally Suggestion System Cuts Plant Costs

(Concluded from page 51)

that our people are not high-pressured into submitting flash ideas just to get the benefit of inducements which are offered in short-term campaigns. We have some of these campaigns, but not to the extent that a volume of ideas comes in. If the latter were to happen they might bog down the plan due to the extra load of paperwork it would entail for processing the ideas. We're content to keep the suggestions coming in at a rate which we can handle adequately and satisfactorily."

The firm has tried "bonus days" whereby suggestions received for a particular month were eligible to win not only cash awards but one of a number of merchandise prizes. Another time the idea of earning extra money for vacations was emphasized. Suggesters whose ideas were accepted were interviewed as to how they were going to spend the money and a full page was devoted to their comments in *Ranally World*, the company's employee publication.

A third device to stimulate interest is the selection of the "Suggestion Man of the Year." As part of the celebration, the winner has lunch with Rand McNally executives at a country club and receives a wristwatch engraved on the back with the words, "Rand McNally & Company Suggestion Man of the Year, 1955."

A continual flow of material appears in *Ranally World* to keep readers informed as to the progress of the Suggestion System. Comments Mr. Glass: "Our philosophy is to maintain a continuing program of reminder and tickler promotion in encouraging the use of the system. In this way we hope that our employees will be kept continually aware of its possibilities and when they see opportunity for improvements, they are already aware of the existence of the program and can so utilize its benefits."

Sleepeck Heads Illinois Group For Third Consecutive Term

William F. Sleepeck, Jr., has been reelected to his third term as president of the Graphic Arts Association of Illinois. Mr. Sleepeck is president of Sleepeck-Helman Printing Co., Chicago, and treasurer of Printing Industry of America, Inc.

Other officers chosen in the recent annual election include John H. Goessele, Jr., of C. O. Owen & Co., Maywood, first vice-president; Norman B. Jacobson of Huron Press, Chicago, second vice-president; Harold Ross of Kable Printing Co., Mount Morris, third vice-president; and C. J. Farwell of C. J. Farwell, Inc., Chicago, treasurer.

Frank J. Bagamery, Jr., remains as secretary and general manager in the Chicago headquarters.

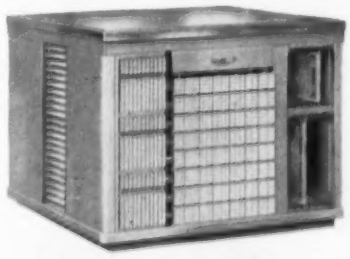


...are your compositors part-time detectives?

If they are it's costing you plenty! Expensive compositors' time can easily be wasted at the imposing table in search of cuts, galleys, chases, and spacing materials.

Here's how hundreds of alert printers have solved this profit crime. They've discovered that minutes wasted hunting materials and tools can be turned into profitable production by installing Hamilton imposing tables. These modern tables are self contained work areas with everything at the compositors' fingertips for faster and better work. Hamilton imposing tables cost only a few cents per labor hour to purchase—a cost that will be repaid over and over by increased hours actually on the job.

See your Hamilton dealer for full information.



Hamilton imposing tables provide work area storage to keep materials and tools out of the way, yet instantly available. Table surfaces are ground and polished for absolute accuracy of form lock-ups.

Hamilton

HAMILTON MANUFACTURING COMPANY • TWO RIVERS, WISCONSIN

Sid James New President of L.A. Printing Industries

Members of Printing Industries Association, Los Angeles, held an election recently and named Sid James of Kellaway Ide Co. to succeed Peter S. Fry of Pioneer Printing Co. as the association president.

Named as new directors of the association were O. T. Hamilton of the North Hollywood Printing & Stationery Co.; Robert M. Parker, Jr., of Parker & Son; and Dale Magor of Jeffries Banknote Co.

Mr. Fry, retiring after two years as the group's head, called attention to a number of new services to members, including the establishment of an industry sales index, a rate reduction in fire insurance, and the establishment of the first four-year college course in printing management.

Mack Becomes Board Chairman

Harvey F. Mack has been elected chairman of the board of Mack Printing Co., Easton, Pa., and Cyrus S. Fleck is the company's new president. Mr. Mack has headed the company since 1905, when he acquired the Eschenbach Printing Co., which was succeeded in 1925 by the Mack company. The firm has grown from 22 employees in 1905 to more than 600 today. Mr. Fleck joined the company in 1924 and had been executive vice-president since 1939.

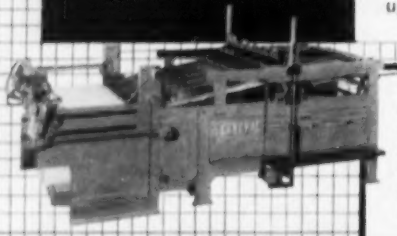
NYU Quality Control Seminar Set

Sixth Statistical Quality Control Seminar for the graphic arts industries, sponsored by New York University's Division of General Education, will be staged April 30-May 4 at Gould House, Ardsley-on-Huson, N. Y.

GENERAL SCREEN PROCESS

Cylinder Presses

General Cylinder Presses put Screen Process on a profitable production basis. Sharp, clean printing is assured by line contact, controlled impression. Hairline register is maintained by positive sheet control. Simplified, automatic inking provides full, uniform distribution. Automatic feeders and rapid drying attachments greatly step up production.

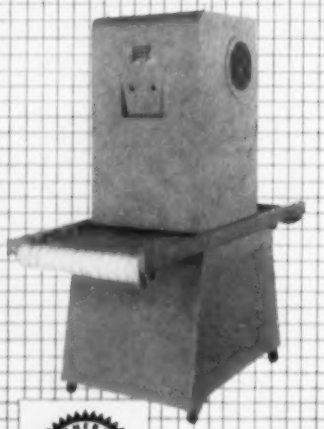


Model	Maximum Sheet	Max. Stock Thickness	Speed Range
18	13x20"	.040"	1000-3000
24	19x25"	.040"	850-2500
32	22x30"	.060"	800-1800
38	25x38"	.060"	800-1800
45	35x45"	.060"	800-1500
52	38x52"	.060"	800-1500

ThermoJet Dryer

The General Thermo-Jet reduces to seconds the drying time of many inks and coatings. Quantities of warm air at high velocity are blown through a perforated metal plate. This produces many tiny air jets which quickly blast away the ink vapors. The heat used is not detrimental to the sheet. The Thermo-Jet can be attached directly to a press or operated independently.

Write for complete information



GENERAL RESEARCH & SUPPLY CO.

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Grand Rapids 3, Michigan

Tileston & Hollingsworth 1957 Calendar Rules Out

Offset lithography, gravure, silk screen, and letterpress processes will be featured in the "Print-A-Calendar" contest sponsored annually by Tileston & Hollingsworth, Boston paper house.

Any printer is eligible for the contest if he has a plant equipped to produce one of the T&H calendar sheets, 15⅜ by 24, by any of the four printing processes. Entrants have until May 31 to submit specimens of jobs printed in their own plants on T&H papers.

The entries will be sifted by a jury consisting of Harry L. Gage, formerly with Mergenthaler Linotype Co.; Burton L. Stratton, production manager of the University Press of Cambridge, Inc.; and Paul A. Bennett of Mergenthaler Linotype.

Details of the contest can be obtained from Tileston & Hollingsworth, 211 Congress St., Boston 10.

'One of New York's Largest' Grows From Rudge-Arrow Combination

William E. Rudge's Sons, 80-year-old New York printing firm, has been merged with a commercial color printing house in that city, Arrow Press.

Arrow president Jacques Pollack said that the merger was "in line with the modern necessity for providing fully integrated service for large users of printing in single or multicolor letterpress or offset lithography." He said that the combination, under the name of Arrow Press, Inc., is one of the largest printing operations in the New York metropolitan area.

Mr. Pollack heads the merged enterprise. The board chairman is Maxwell M. Geffen, senior partner of Geffen, Morton & Griffiths.

Auction J. B. Krauss Library

Ninety-eight books on typography and printing were auctioned recently by a committee of the Los Angeles Craftsmen's club. The books were from the collection of the late John B. Krauss, and the auction was one of several held by Los Angeles Craftsmen to sell the libraries of deceased members. The committee in charge of the Krauss auction included Perry R. Long, chairman, Gordon J. Holmquist, and Richard J. Hoffman. The proceeds, $320, were turned over to Mr. Krauss' widow.

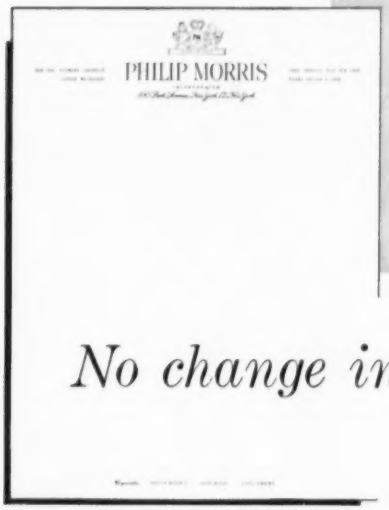
New Craftsmen's Club Formed

The Tidewater Virginia Club of Printing House Craftsmen was organized recently for graphic arts workers in the Norfolk and Newport News area. The organizational meeting was held in January and a charter meeting was scheduled in February. President of the new club is Jennings B. Lynch of Newport Business Forms, Inc., Hampton.

Prominent Users of Strathmore Letterhead Papers: No. 121 of a Series

The design of the new red, white, and gold Philip Morris package was decided upon only after exhaustive consumer and market tests.





No change in **Quality!**

While preserving quality and tradition a good reputation can frequently be enhanced by adding a modern approach. The new Philip Morris letterhead, for example, continues to appear on a Strathmore Paper to retain the dignity of the past in its simple and contemporary design. Consider your own letterhead. Does it convey your company's reputation in a modern manner? Has it the expressiveness inherent in Strathmore quality? Let your supplier help you make the wise change-over to a more up-to-date letterhead design on Strathmore paper!

Philip Morris Incorporated, long one of the leading cigarette manufacturers (Philip Morris, Parliament, and Marlboro), recently adopted a new design for its Philip Morris package. Developed coincident to an improvement in tobacco blend, the new package was created to appeal to modern design tastes and merchandising techniques, as was the radically changed Marlboro package introduced about a year ago.

STRATHMORE LETTERHEAD PAPERS: STRATHMORE PARCHMENT, STRATHMORE SCRIPT, THISTLEMARK BOND, ALEXANDRA BRILLIANT, BAY PATH BOND, STRATHMORE WRITING, STRATHMORE BOND. ENVELOPES TO MATCH, CONVERTED BY OLD COLONY ENVELOPE CO.

STRATHMORE THIN PAPERS: STRATHMORE PARCHMENT ONION SKIN, STRATHMORE BOND ONION SKIN, STRATHMORE BOND AIR MAIL, STRATHMORE BOND TRANSMASTER.

STRATHMORE

Makers of Fine Papers

STRATHMORE PAPER COMPANY, WEST SPRINGFIELD, MASSACHUSETTS

Strathmore Advertisements in national magazines tell your customers about the letterheads of famous American companies on Strathmore papers. This makes it easier for you to sell these papers, which you know will produce quality results.

This series appears in:

TIME

NEWSWEEK

BUSINESS WEEK

PRINTERS' INK

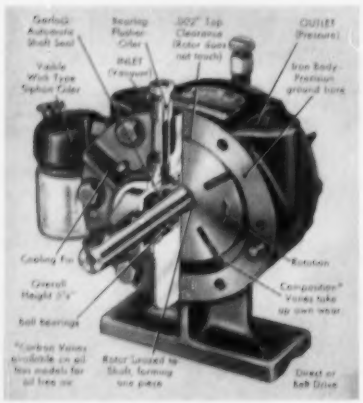
SALES MANAGEMENT

PURCHASING

ADVERTISING REQUIREMENTS

Quality and Simplicity keep efficiency high

on GAST rotary AIR PUMPS



Supplied on leading makes of presses—litho, letterpress and silk-screen—and on folding machines, printing frames and cameras, and other equipment.

This cutaway reveals why Gast Air Pumps are in demand for graphic arts' equipment. Manufactured to high quality-precision standards, all models embody this efficient, simple rotary-vane design. Rotor is balanced; sliding vanes are light in weight for minimum motion-energy-friction loss compared to other pumps. As vanes take up their own wear automatically, pump delivers full performance for years.
If you build graphic arts' equipment, *write for Catalog*—mention pump capacity you need! GAST MANUFACTURING CORP., P.O. Box 117-L, Benton Harbor, Mich.

Original Equipment Manufacturers for Over 25 Years

GAST

ROTARY

- **AIR MOTORS** (To 4 H.P.)
- **COMPRESSORS** (To 30 P.S.I.)
- **VACUUM PUMPS** (To 28 IN.)

See Catalog in Sweet's Product Design File

THE GRAPHIC ARTS IN WASHINGTON

Compiled and Edited by Hal Allen, Eastern Editor of *The Inland Printer*

Post Office Department Makes New Attempt to Increase Postal Rates

The House Post Office and Civil Service Committee hearings on postal legislation got under way on Mar. 13. Postmaster General Arthur E. Summerfield made a strong appeal for higher rates to reduce the Post Office Department deficit, which he said had climbed to $4.6 billion in the last ten years.

For hammering his appeal home, he said that figure was equivalent to the cost of 125 destroyers, or 1,000 planes, or equipment for raising Army divisions from four to seven.

He asked Congress to go on record as favoring a self-sustaining Post Office Department, and to set up a commission charged with making rates meet costs of the service.

H. R. 9228 calls for rates in line with the increases which Mr. Summerfield urged. All first class would go from 3 to 4 cents an ounce, air mail from 6 to 7 cents. There would be two successive annual boosts of about 15 per cent each on newspapers, magazines and other second-class matter. That would add up to $17 million per year, according to Mr. Summerfield. He asked Congress to make revenue offset losses on third class mail, including advertising matter. Direct Mail Advertising Association holds that H. R. 9228 would raise third-class 33⅓ per cent plus other boosts. Said Associated Third Class Mail Users:

"Minimum piece rate would be 2 cents. Permit fee would be raised to $20. Individual piece rate would rise to 3 cents, odd-sized piece rate from 3 to 5 cents."

Mr. Summerfield's appeal seemed to impress the committee because he contended that higher rates would ease the taxpayers' load. If first-class and air rates stay where they are, individuals who pay more than 60 per cent of total federal income taxes would have to carry the bulk of the postal cost load. The alternative, said Mr. Summerfield, was to raise regular and air rates a penny an ounce, which would make 75 per cent of the needed higher revenue come from business users of the mails.

A fair comment on that viewpoint is that individual taxpayers, businessmen or not, would also be paying the higher rates on their letter mail.

Following the Postmaster General's testimony came two newspaper publishers who supported his proposals. Higher rates would increase their costs, but they could not oppose the Administration's policy aimed at making the postal service a self-paying operation.

When this was written, the time had not come for testimony from business men who oppose rate raising. DMAA, ATCM and Magazine Publishers' Association were among the groups that alerted their members to tell the committee what passage of H. R. 9228 would mean to their businesses. Said DMAA's George V. Rumage:

"The bill would take postage rate jurisdiction out of the hands of Congress and lodge it with a commission or board, which would be able arbitrarily to increase all rates. You would have little or no opportunity to be heard, and if you were heard, your pleas would be ignored. This is a dangerous rate spiral possibility."

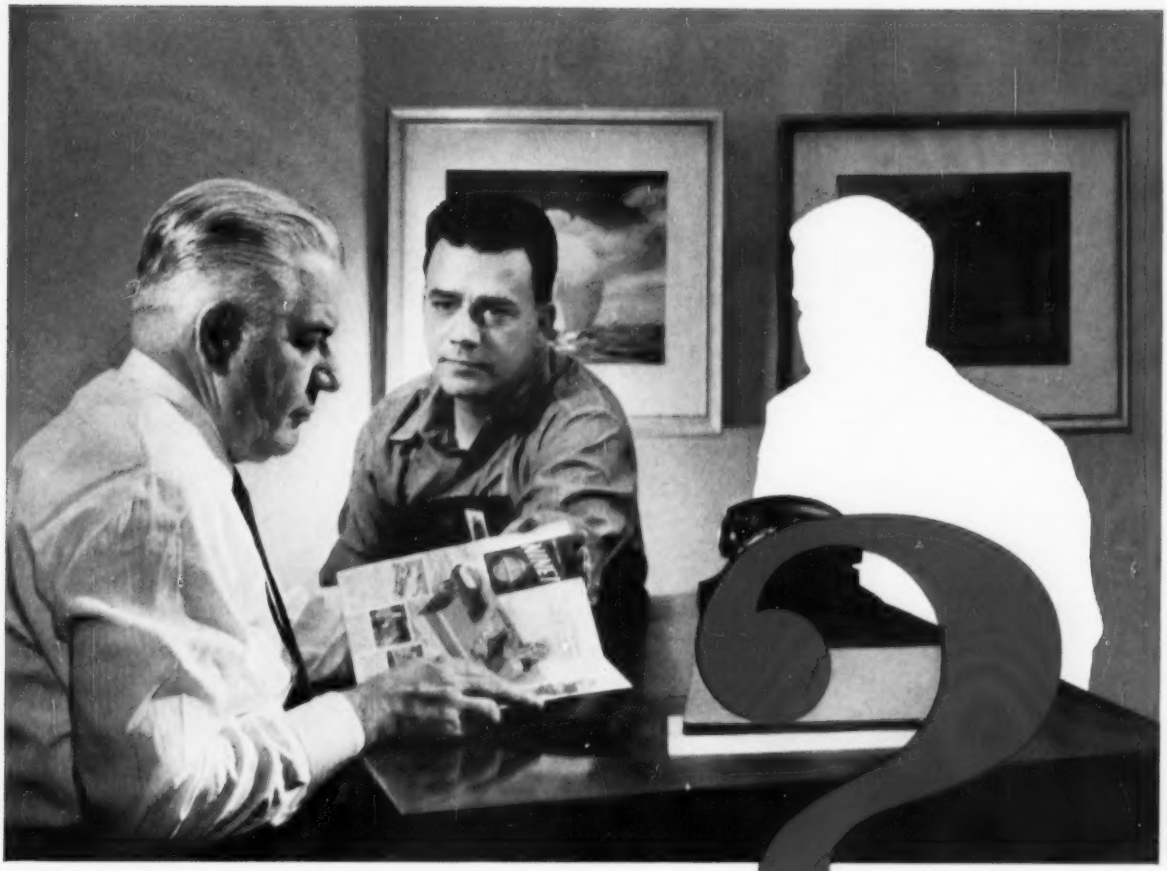
According to Mr. Summerfield, the commission would be under the control of Congress.

Announce More Paper Lectures

The Lowell (Mass.) Technological Institute is rounding out a series of six public lectures on paper topics. John D. Lynch of J. C. Ross Engineering Corp., Boston, is due for a May 8 talk on paper drying. The May 15 subject for treatment by Boston Paper Board Co. vice-president Walter C. Feinberg is finishing and shipping. Phases covered by previous speakers were beating and refining, fillers and loading, and paper coloring.

Roland Lachapelle (left), vice-president and New England manager of E. P. Lawson Co., New York, is congratulated by Lester M. Reiss, the eastern sales manager, at the beginning of his second decade with the paper cutter maker





who's missing in this picture

The Nekoosa Paper Merchant is the man missing in this conference between a printer and his pressman. They are discussing a current run . . . and their Nekoosa Paper Merchant should have been asked to "sit-in." His paper knowledge would have been helpful. Nekoosa Paper Merchants *know* paper. Their recommendations usually lead to printing jobs that print better, look better and are more economical to run. Next time . . . call *your* Nekoosa Paper Merchant. An important part of his service is to *always* be at *your* service!

YOU
THE PRINTER
AND YOUR

Nekoosa

PAPER MERCHANT

are a team!

NEKOOSA PAPERS

NEKOOSA BOND • NEKOOSA LEDGER • NEKOOSA DUPLICATOR
NEKOOSA MIMEO • NEKOOSA MANIFOLD • NEKOOSA OFFSET
NEKOOSA OPAQUE • NEKOOSA MASTER-LUCENT
and companion ARDOR Papers

How Small Vermont Printer Revived a Dying Business

(Concluded from page 48)

carry a variety of faces that would cost us more than we could earn if we owned them. We do not hesitate to job out orders too complex for our equipment.

"We operate on a principle that I'm sure is sound—that in order to succeed, a plant of this size should be more than just a printshop. So we offer both printing and direct mail advertising service, from ideas, more often ours than the customer's, to mailed pieces. We take the entire burden off the customer's shoulders. Every idea for adding or changing equipment gets a yes only if we feel sure it will strengthen our ability to provide complete service. We keep a sharp eye on new developments to see whether they would fit our needs. We design and make gadgets and gimmicks to help us do better work."

Here he will show you such homemade items as a combination shipping table and drying rack using infrared bulbs, rolling stock tables and racks, a jogger, and three light tables for pasteup, stripping and opaquing.

As for selling, Warren has little time these days for pounding pavements as he did when he began doctoring that back street business. Others do the pounding for him.

"I get around mostly by mail. Keep my own direct mail advertising at work selling the idea itself as well as Sheldon Press printing. Always mailings at regular intervals, special ones tying in with specific needs. Coupling this promotion with complete service has kept our volume rising."

Warren has put his street front windows into the selling act. They don't sell jobs, but they do tell what kind of printing is going on inside. Those windows are large. They let in a lot of light. They also throw light on what "offset" and "letterpress" mean. Warren says it in two lettered circles:

"Offset printing is done from a flat surface. The type or illustration is applied photographically to a sensitized plate. When the plate is dampened water sticks to all except the sensitized portion. When greasy ink is added it sticks to the sensitized section. The plate is then rolled against a rubber blanket, which in turn prints the image on paper."

"Letterpress printing is done from a raised surface, cast, cut or etched from metal and other substances. The surface of the type or picture extends above the body of the type or plate. When the surface is covered with ink and pressed against the paper, printing results."

Passersby stop to look, and most of them learn something they never knew before. That seems like a step toward turning some casual lookers into buyers.

Printing Education Meeting In Santa Barbara July 29

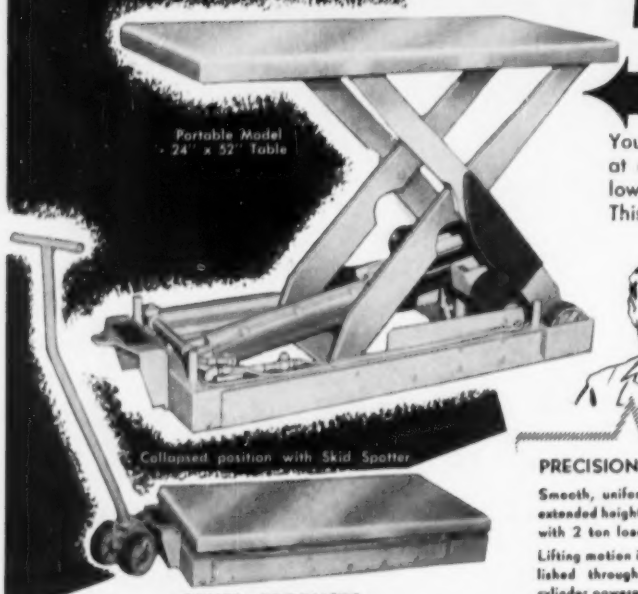
Creative printing and its place in graphic arts education is the theme for the 31st Annual Conference on Printing Education July 29-Aug. 3 at Santa Barbara College, a division of the University of California.

As sponsor of the event, the International Graphic Arts Education Association has announced that each eligible teacher in attendance will be granted one semester hour of college credit. It may be used for meeting annual increment requirements, upgrading and other credential needs.

Dr. Paul L. Sherer will direct conference-time workshops in Santa Barbara's graphic arts laboratories. IGAEA points out that teachers may take advantage of the June 25-Aug. 3 college summer courses in graphic reproduction fundamentals or design and production of school publications. Information may be obtained from Dr. Kermit Seefeld, Industrial Arts Department chairman, Santa Barbara College, 755 Cliff Drive, Santa Barbara, Calif.

Requests for conference registration and other details should be addressed to Samuel M. Burt, executive secretary, IGAEA, 719 Fifteenth St., N.W., Washington 5, D. C.

Southworth Portable LIFT TABLE
Increases Production



COMPACT LOW IN COST

You, too, can increase production by keeping materials at correct working heights. And, you can do it at a low, low cost with a New Southworth Portable Lift Table. This versatile, compact Lift with its exceptional efficiency and big two ton capacity occupies a minimum of space. Fits between the legs of a standard skid (collapsed height only 7¼") and can be moved from machine to machine. Operates with electrical hand or foot controls. Available with 24" x 52", 36" x 52" or 48" x 52" platform. Also, it can be installed permanently.
Don't wait, write for details today.



PRECISION BUILT

Smooth, uniform rise to extended height of 37½" with 2 ton load.

Lifting motion is accomplished through hydraulic cylinder powered, scissors-type linkage.

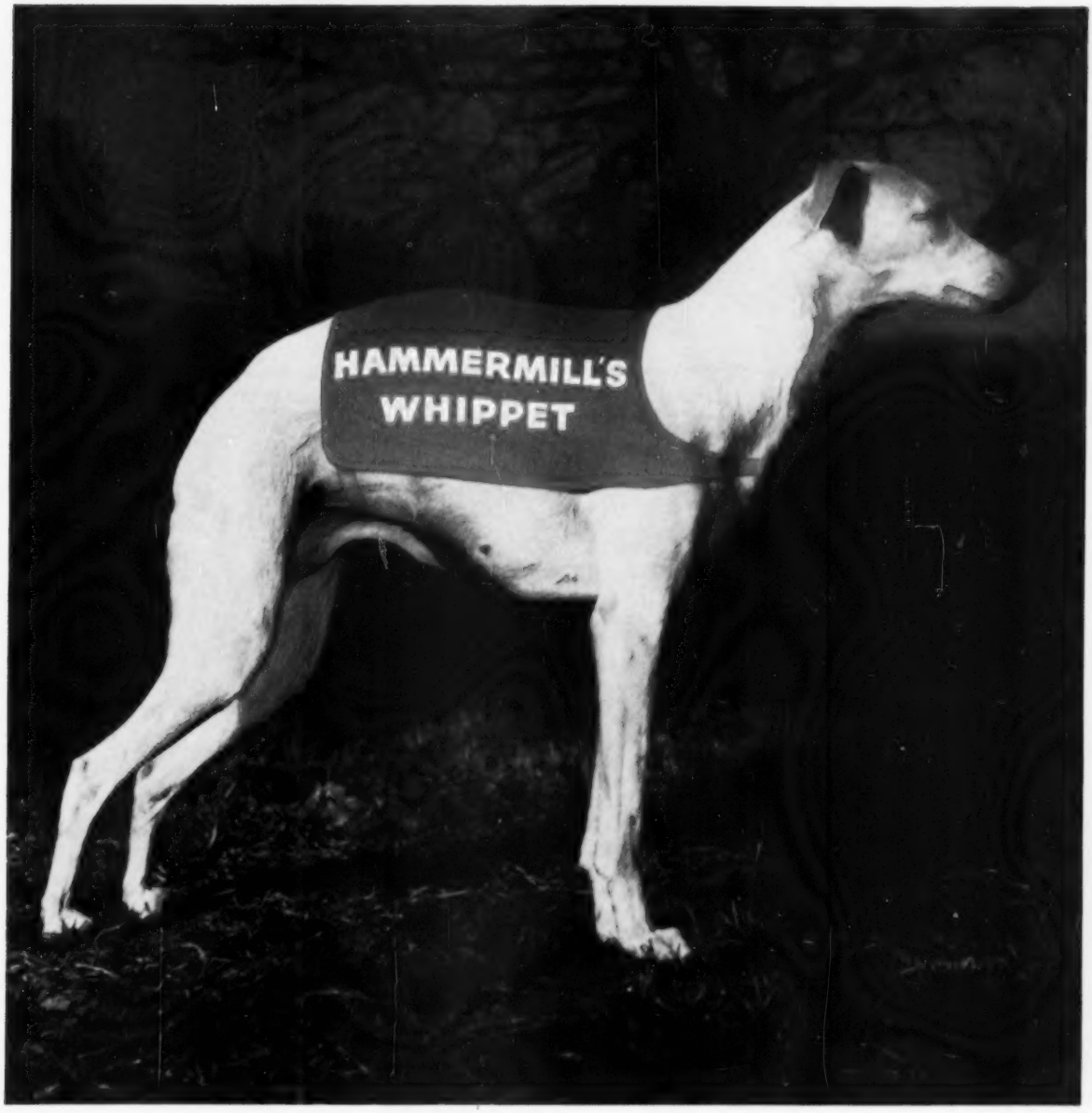
Fixed wheels, pull plate, detachable Skid Spotter.

OTHER PRODUCTS

Hand, Foot, Motor Driven Punching Machines, Skid Turners, Paper Conditioners, Automatic Skid Lifts, Humidifiers, Envelope Presses, Punch Heads, Tabbing Knives, Corner Cutters. Also designers and builders of custom equipment to meet your needs.

SOUTHWORTH MACHINE CO. PORTLAND, MAINE

Southworth Machine Co.
30 Warren Ave., Portland, Me.
Please rush details on Portable Lift Table
Name .....
Company .....
Address .....
City ..... State .....



Prize winner of its breed . . .

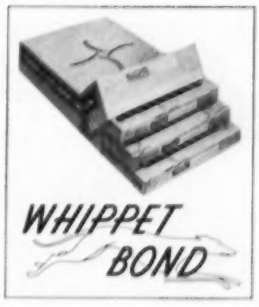
WHIPPET BOND

PERFORMANCE—Whippet Bond runs fast over the presses because it's uniform. Uniform bulk prevents double feeding. Uniform surface helps you get attractive printed jobs—letterpress or offset.

APPEARANCE—Here is a paper whose brighter blue-whiteness makes type and artwork stand out crisp and clear. Good opacity for printing on both sides. Also available in six pleasing, like-sided colors. Millions of pounds sold every year.

BREED—A Hammermill product. On the market for 16 years with quality improvements to provide continually finer appearance and better performance. Stocked and sold by Hammermill Agents.

SHOW POINTS—Attractive, weather-tight ream wrappers protect Whippet Bond's balanced, built-in moisture content from mill shipment right up to press time. Sturdy, easy-to-use shelf-service cartons (see photo, right) provide for easy storage and handling. The Hammermill Paper Company, Erie, Pennsylvania.



NEW LITERATURE

Those interested in literature described are asked to write direct to the company listed in the item

Careers in the Graphic Arts

"Career Opportunities in the Graphic Arts Industry," 31-page American Type Founders booklet prepared under the supervision of Education Department director John T. Porter, is now available without charge. It can be obtained from the Education Council of the Graphic Arts Industry, 719 Fifteenth St., N.W., Washington, D. C. Distribution to printers, local printing trade groups, guidance counselors and graphic arts teachers is handled by the Council's Vocational Guidance Committee, headed by Loren H. Carter, training director for R. R. Donnelley & Sons Co., Chicago.

Text, tables and charts present an up-to-date picture of the industry and the opportunities it offers young people in the way of career-building jobs. The statistics are based on the latest figures from government agencies and ATF's research and marketing department.

Said Mr. Carter: "The booklet is well-written, authoritative, convincing. It does not attempt to glamorize the industry. Our committee welcomes the opportunity to coöperate with ATF in making it available to the industry and to schools. When the supply is exhausted, we plan to revise and expand the contents, and we look forward to continued coöperation with ATF."



TRY OUR FAMOUS KEY RED NO. F440—BRIGHT, STRONG AND GLOSSY

Howard Flint Ink Co.

•Gravure •Letterpress •Lithographic •Flexographic

ATLANTA • CHICAGO • CLEVELAND • DENVER • DETROIT • HOUSTON
INDIANAPOLIS • LOS ANGELES • MINNEAPOLIS • NEW ORLEANS • NEW YORK • TULSA

Century of Decal Making

As part of its centennial observance, Palm, Fechteler & Co., specialist in decal manufacture, has produced an informative booklet, "100 Years of Leadership in Decalcomania." The booklet includes a detailed report on the past, present, and future of decals, and discusses this specialty item as one of the most important aids in product identification, advertising, and selling.

Copies of the anniversary booklet can be obtained by writing Palm, Fechteler & Co., 85 Maple St., Weehawken, N. J.

Automatic Machine Lubrication

A four-page, two-color brochure describing high-pressure automatic lubricators is being offered by Bijur Lubricating Corp., Rochelle Park, N. J.

The folder, Bulletin 3A, describes a line of lubricators that is applicable to a wide range of machines. Two tables enumerate the lubricators available for five basic drive speeds, for left- or right-hand drive, and with cycling cams adjustable for a range of flow rates at various cycle times. Over 120 possible combinations of oiling service are available with the 20 standard Type A lubricators listed.

Features of Comet Camera

Robertson Photo-mechanix, Inc., is offering a four-page, four-color folder featuring the new Robertson 24- and 31-inch Comet cameras.

The brochure describes all the components and lists specifications for the Comet, which is designed so that features can be added to the basic camera as the need for more complicated work arises.

Copies of the brochure can be obtained from the company at 7440 Lawrence Ave., Chicago 31.

Business Mergers Analyzed

"Diversification in Business Activity," a 37-page analysis of the history and current significance of business mergers, consolidations, and acquisitions, has been published by Dun & Bradstreet, Inc., New York.

Prepared by Roy A. Foulke, vice-president of Dun & Bradstreet, the special merger study is the latest in an annual series begun in 1931. It is an introduction to revised figures for 14 important ratios



- Prints any number of colors in a single run
- Prints one or both sides at the same time
- Die cuts any size, any shape with male steel-rule dies
- Prints paper, board, silk, cotton, heat-seal, gummed, ungummed, or any type of label or tag material
- Slits, perforates, numbers, punches, eyelets, and patches reinforcements—*as it prints*
- Delivers finished product cut-off, rewound, or zig-zag folded
- Up to 7500 impressions per hour!

Write for free New Era Bulletin today!

These jobs from paper roll to finished product in one run:

LABELS—gummed, ungummed, heat-seal, silk, cotton.
TAGS—merchandise, shipping, manifold.
COUNTER DISPLAYS—up to 12" x 12".
BAG HEADERS—and other specialties, forms, and tickets.

NEW ERA

Auxiliary equipment for Stringing, Knotting, Wiring, etc. available from Graeber Stringing & Wiring Machine Company, division of New Era Manufacturing Company.

Manufacturing Co.
376 Eleventh Avenue,
Paterson, N. J.

meet ATF's BRAND NEW informal script

"Murray Hill"

It's something for printers, typographers, designers and advertisers to cheer about!

Not just another script face — but a script face specifically designed for many different jobs. It is a free-flowing, easy-reading face with all the dash of smart handwriting, open and legible. It's perfect to introduce a touch of smartness into advertising and brochures, for stand-out words and chapter headings. And it meets a need for an easy-to-set, square-body script for greeting cards, social printing and job work. Because of its overall evenness of color, it can be printed by any process. Murray Hill is available from 14 to 72 pt.

Appealing
B Cheerful
D Elegant
F Graceful
H Intriguing
J Keen
L Modern
N Original
P Quick
R Spirited
T Unusual
V Warm
X Youthful
& Zesty!
1234567890
(bjvwxz""?$¢%)

*30 point Murray Hill

why it pays to use and specify ATF hand-set types

- *There's an ATF face in exactly the weight, color, size and style to fit your needs.*
- *Artistically correct, designed by leading type authorities.*
- *Easy to get perfect spacing, correct fit.*
- *Sharp clear proofs for reproduction by any means.*
- *Its low cost makes it economical to print from ATF type ... a whole font in any one size often costs less than a few words in hand lettering, and can be used over and over again. For instance, the full font of 18-point Murray Hill costs only $10.60.*

ATF

and you'll like the New Look of ATF service!

Our type distribution picture has been sharply re-aligned—to give you speedy, right-the-first-time service. New dealerships from coast-to-coast make handling ATF type a full-time business, not a sideline. Specify and use ATF types and see how easy it is to have distinctive typography at prices everyone can afford! Write us today for specimen brochure of Murray Hill and the name of your nearest ATF type dealer.

American Type Founders, 200 Elmora Avenue, Elizabeth, New Jersey

This ALL-TYPE advertisement was designed by Emil J. Klumpp, designer of Murray Hill.

Types used:
Bodoni—*Bodoni Italic*
Bodoni Bold Italic
and Murray Hill

Authorized ATF type dealers

Eastern region

BALTIMORE: George R. Keller, Inc.
BOSTON: Wild and Stevens, Inc.
BUFFALO: Buffalo Printers' Supply Company
NEW YORK:
New York ATF Type Distributors, Inc.
NEWARK: Globe Printers' Supply, Inc.
PHILADELPHIA:
Foster ATF Type Sales Company
PITTSBURGH: U.S. Printing Supply Company
SYRACUSE: The Alling & Cory Company
WASHINGTON, D.C.: George R. Keller, Inc.

Midwestern region

CHICAGO: Graphic Arts Equipment Company
CINCINNATI: Cincinnati ATF Type Sales, Inc.
CLEVELAND:
Cleveland ATF Type Sales Company
DES MOINES: Capitol Printing Ink Company
DETROIT: Turner Printing Machinery, Inc.
GRAND RAPIDS:
The Central Trade Plant of Grand Rapids
INDIANAPOLIS:
Modern Photo Offset Supply, Inc.
KANSAS CITY:
Western Typesetting Company, Inc.
MILWAUKEE:
Milwaukee Printers' Roller Company
MINNEAPOLIS: Perfection Type, Inc.
ST. LOUIS: Warwick Typographers, Inc.

Southern region

ATLANTA:
Southeastern Printers' Supply Company
BIRMINGHAM:
Dixie Type and Supply Company
CHARLOTTE: George R. Keller Company
DALLAS: Robert W. Grubbs Company
JACKSON, MISS.: Standard Mat Service
LITTLE ROCK:
Roach Printers' Supply Company
MIAMI: Printing and Offset Supply
SAN ANTONIO: Texas Type Foundry

Rocky Mountain region

A. E. HEINSOHN:
Offices in:
Denver, Phoenix, Salt Lake City

West Coast region

LOS ANGELES: The Steward Company
PORTLAND: A. D. Coy Company, Inc.
SAN FRANCISCO: Griffin Brothers, Inc.
SEATTLE: A.D. Coy Company, Inc.

Canada

SEARS LIMITED
Offices in: Toronto, Montreal
Vancouver, Winnipeg

Look for this sign

ATF
AUTHORIZED
TYPE
DEALER

in 72 lines of manufacturing, retail, and wholesale business. The business enterprises used in this study generally have a tangible net worth of $75,000 or more; that is, they come from the top 8.4 per cent of the industrial and commercial business concerns measured by the size of their investment.

Mr. Foulke's analysis of mergers, consolidations, and acquisitions examines the dangers of the current wave of mergers, which began in 1944, in the light of the two previous waves of mergers, the first extending from 1893 to 1903 and the second from 1918 to 1929.

Copies of the booklet can be obtained from the company at 99 Church St., New York 8.

Fotosetter Type Catalog

Intertype Corp. has issued a booklet, "Fotosetter Type Faces," containing complete alphabet showings of 153 different type faces now available for the Fotosetter machine. Lower-case alphabet lengths and characters-per-pica are given for each of the type faces.

The booklet also shows nearly 400 special characters that were produced to meet various printing requirements. Included are astronomical, medical, ecclesiastical, mathematical, and tariff characters, as well as many styles of typographic ornaments useful in everyday work.

Most of the faces shown are the conventional ones most frequently called for in book, advertising, and commercial work. Others are new designs that take advantage of the Fotosetter's ability to set connected scripts and kerning italics.

Copies of the booklet can be obtained from the Sales Promotion Dept., Intertype Corp., 360 Furman St., Brooklyn 1, N.Y.

Craw Clarendon Sampler

American Type Founders has produced a colorful four-page folder showing its recently introduced display face, Craw Clarendon.

The center spread of the folder is devoted to sample settings—an announcement, letterhead, blotter, etc.—demonstrating possible uses for the type face. The back page shows one-line samples of all sizes from 8- to 72-point, and a complete font is shown in the 14-point size.

Copies of the folder are available from American Type Founders, 200 Elmora Ave., Elizabeth, N. J.

Bulletin on Visilite Magazines

A new bulletin, "Visilite Magazines for Intertype Line Casting Machines," has been published by Intertype Corp., 360 Furman St., Brooklyn 1, N.Y.

The bulletin illustrates the entire line of Visilite magazines—full, three-quarter split, and half-split lengths and corresponding stubs in both the 90- and 72-channel types. This range covers all main magazine requirements for Intertype line-casting machines.

The Visilite magazines now are standard equipment on all Intertype and Fotosetter machines.

Building a Mailing List

A 30-page booklet, "How to Build a Mailing List," has been prepared by the advertising promotion department of *Fortune* magazine.

The booklet outlines the proper method of compiling and maintaining a mailing list, as well as mailing procedures and dealings with the U. S. Post Office. Also covered are such topics as list renting, the use of directories, direct mail testing, and the advisability of using a list in a specific mail situation.

Free copies of the booklet can be obtained from the Merchandising Dept., *Fortune*, 9 Rockefeller Plaza, New York 20, N.Y.

Utility Face From Germany

A utility sans serif type face, Standard, is given an extensive showing in a 12-page booklet available from Amsterdam Continental Types & Graphic Equipment, Inc., 268 Fourth Ave., New York 10.

The booklet contains samples of every available size in Standard's wide range of varieties, from light to bold condensed. Complete alphabets also are shown for each variety of this utility face, which is produced by the Berthold Type Foundry in Berlin. Two sample settings of small advertisements also are included to illustrate typical applications.

Operation of Sheet Cleaners

The operation and production advantages of the Doyle sheet cleaner are outlined in words and diagrams in a new folder. The cleaner, which can be installed on sheet- or web-fed presses, is used to remove dust and lint from paper stock before it enters the press.

The four-page folder details eleven advantages claimed for the Doyle sheet cleaner and suggests types of printing in which the device can improve printing quality. Copies of the folder can be obtained from the J. E. Doyle Co., 1220 W. Sixth St., Cleveland 13.

Operation of the Filmotype

A new, illustrated brochure describes in detail how the Filmotype photocomposition machine produces "hand lettering" and display composition. The folder contains a step-by-step description illustrating the machine's ease of operation. Reproductions show a variety of Filmotype composition as it is actually used in magazine and newspaper advertisements, direct mail literature, and other printed material.

Copies of the brochure are available from Filmotype Corp., 60 W. Superior St., Chicago 10.

DO YOU KNOW THAT...

EDMUND A. STANLEY, JR., now heads Bowne & Co., 180-year-old financial printing house in New York City. He succeeds his father, who died Feb. 3 after serving the company for 50 years.

ROBERT B. NEUMAN has been appointed vice-president in charge of sales for the Meyer-Rotier Printing Corp., Milwaukee, Wis.

JOHN T. PLUHAR is now superintendent of Publication Press, Inc., Baltimore. He formerly was vice-president of the Maurice-Leeser Co.

HOWARD G. SCHWARZ, president of the Art Electrotype Co. and the Standard Plate & Matrix Co., Cleveland, died Mar. 1 at the age of 56.

STERLING-ROMAN PRESS, INC., is the new combined name for Sterling Offset Co. and the Martin L. Roman Co., New York City, which have operated together in the same plant for the past eight years. No change in personnel or ownership was involved in the change of name.

HARRY M. CHESTNUT has been appointed superintendent of manufacturing for the Curtis Publishing Co., Philadelphia. SAMUEL W. WATERS has succeeded Mr. Chestnut as chief engineer and manager of the engineering division, and DANIEL HENDRY has been named assistant to Mr. Waters.

SARITA PUEBLA, formerly manager and assistant to the president of the Hecla Press, New York City financial and law printing house, has been elected executive vice-president and a director.

RICHARD T. HICKS has been appointed superintendent of the letterpress division of Connecticut Printers, Inc., Hartford. He has been with the company since 1948.

GEORGE FIRMES has been elected vice-president and a director of Multi-Color Lithographers, Inc., a division of Alfred Allen Watts Co., New York. STANLEY SUSSMAN, a director and treasurer of Multi-Color Lithographers, now is serving on the parent company's board of directors.

CARL HAUTZ retired April 1 as foreman of the *Register-Star-News*, Mansfield, Ohio, after serving that company for 30 years. He began in the newspaper business in 1899, and he had not lost a day's pay since 1913.

ARTHUR A. RUMSFELD, oldest employee in point of service with R. R. Donnelley & Sons Co., Chicago, observed his 50th anniversary with the company on April 1. Mr. Rumsfeld is a press operator in the job pressroom.



A. A. Rumsfeld



Roy B. Kern

ROY B. KERN, art direcor of the Du Bois Press, Rochester, N.Y., has been named a vice-president and director of the firm. Mr. Kern, a graduate of Rochester Institute of Technology, headed his own art service for several years.

BRUNO GONELLA now is in charge of serving the Philadelphia-Baltimore territory from a new Philadelphia sales office opened by Eastern Colortype Corp.

EDWARD M. BARRETT, sales executive for William C. Hart Co., New York, and active in the printing and supply fields for more than 40 years, died recently at the age of 76. He was a long-time member of the New York Craftsmen's club.

BERNARD B. EISENBERG, former president of the Corday & Gross Co., Cleveland, died Mar. 5 in Los Angeles. He had retired about ten years ago.

HAROLD C. FIRSTBROOK has been appointed sales manager of Rous & Mann Press, Ltd., Toronto.

GEORGE W. HEILAND, formerly with Foote, Cone & Belding advertising agency, now is vice-president of Intaglio Service Corp. in charge of manufacturing at the Chicago plant.

VICTOR P. SKRUCK, JR., has joined the Maurice-Leeser Co., Baltimore, which his father heads. Mr. Skruck attended Carnegie Institute of Technology during the past three years.

ARLAND PRINTING CO. has moved its letterpress-offset plant into its own building in New Hyde Park, N.Y.

D. H. BILLINGS, trade and industrial technical representative in Chicago for the Du Pont Photo Products Dept., has

ALPENOPAKE BOND

BASIS 17x22—500—12#

LIGHTWEIGHT – OPAQUE

DESIGNED FOR LETTERPRESS, MULTILITH and OFFSET PRINTING of FORMS, BROADSIDES and JOBS WHERE QUALITY COUNTS

STOCKED IN STANDARD WRITING SIZES IN WHITE AND SIX COLORS BY LEADING PAPER MERCHANTS EVERYWHERE

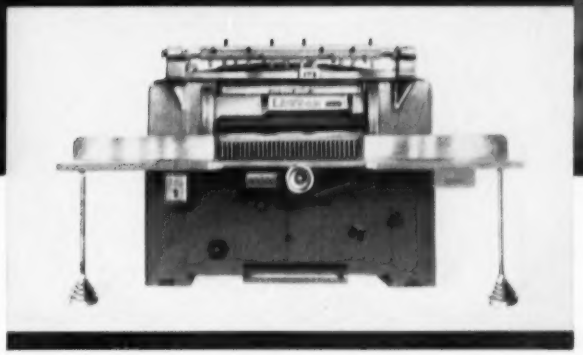
MANUFACTURED BY

FLETCHER PAPER COMPANY

ALPENA, MICHIGAN

THE THUMB TEST TELLS YOU—
LAWSON CUTTERS
CUT ACCURATELY





Smooth—not a ripple in the cut edge when you run your thumb along a pile cut on a new Lawson Series V-65 Cutter. Here's proof of exceptional cutting accuracy. The extra-wide, *truly cushioned* hydraulic clamp holds the lift of paper firmly in position . . . yet so gently there's no marring of top sheets or disturbing of alignment. The straightline knife pull eliminates side sway or chopping action . . . cuts through full 6½" lifts with precision accuracy.

So if it's smooth, accurate cutting you want – start cutting with Lawson Cutters. Send coupon for fact-filled, illustrated brochure on the new Lawson Series V-65 Hydraulic Clamp Cutters.

E. P. LAWSON CO.

main office: 426 West 33rd St., New York 1
CHICAGO: 628 So. Dearborn St.
BOSTON: 176 Federal St. **PHILADELPHIA:** Bourse Building

Exclusive Distributors Sales and Service

- Harry W. Brintnall Co., Los Angeles, San Francisco, Seattle
- A. E. Heinsohn Printing Machinery, Denver
- Sears Limited, Toronto, Montreal, Winnipeg, Vancouver
- Southeastern Printers Supply Co., Atlanta
- Western Newspaper Union, Tulsa, Little Rock, Okla. City, Shreveport
- E. C. Palmer & Co., Dallas, Houston, New Orleans

E. P. LAWSON CO.
426 West 33rd St., New York 1, N. Y.
Please send me illustrated brochure on Lawson Series V-65 Cutters.

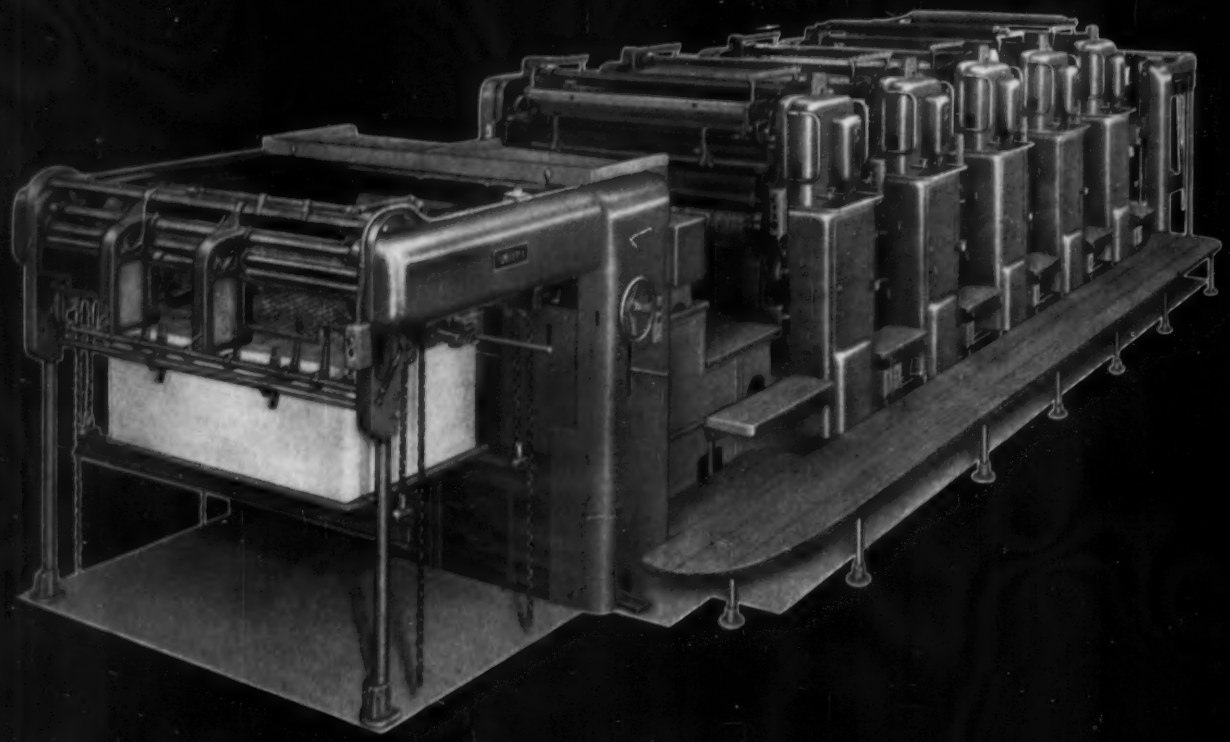
Name _____

Firm _____

Address _____

City _____ Zone ____ State _____

The Miehle



Performance is the reason...

Miehle 61 and 76 Sheet Fed Rotaries —one color to five color—are operating in label, carton, publication, book and commercial printing plants from coast to coast. High production, simplified makeready, improved quality and unit construction make them the accepted standard of sheet fed typographic rotary equipment.

Across the Country It's . . .

The Miehle

61 and 76 ROTARIES

The following well-known plants represent the many fields in which Miehle 61 and 76 Letterpress Rotaries are now being used.

American Book—Stratford Press, Inc.
New York, N. Y.

Arrow Press, Inc.
New York, N. Y.

The Bookwalter Company, Inc.
Indianapolis, Ind.

The William Byrd Press, Inc.
Richmond, Va.

Colonial Press, Inc.
Clinton, Mass.

Davis, Delaney, Inc.
New York, N. Y.

R. R. Donnelley & Sons Co.
Chicago, Ill.

Evans-Winter-Hebb, Inc.
Detroit, Mich.

Gospel Publishing House
Springfield, Mo.

Houghton Mifflin Company
Cambridge, Mass.

Interstate Printing Co.
St. Louis, Mo.

Kingsport Press, Inc.
Kingsport, Tenn.

Magill-Weinsheimer Co.
Chicago, Ill.

Multi-Color Type Co., Inc.
Cincinnati, Ohio

The Nevins Company
Clifton, N. J.

The Plimpton Press, Inc.
Norwood, Mass.

Publishers Printing Company, Inc.
Long Island City, N. Y.

Rand McNally & Company
Hammond, Ind.

Recorder Prtg. & Publ. Co.
San Francisco, Calif.

Times Mirror Press, Inc.
Los Angeles, Calif.

The U.S. Prtg. & Litho. Co.
Baltimore, Md.

Write for complete information

MIEHLE PRINTING PRESS AND MANUFACTURING COMPANY

Chicago 8, Illinois

been transferred to the Atlanta territory. J. BYRON ANDERSON of Des Moines has succeeded him in Chicago.

BERNARD BLOOM has succeeded his father, the late Joseph H. Bloom, as president of J. B. Card & Paper Co., New York.

JOHN M. BARNETT has been elected vice-president in charge of manufacturing for Robertson Photo-mechanix, Inc., Chicago. He had been works manager since joining the company in 1954.



John M. Barnett



F. Jack Jeuck

F. JACK JEUCK, vice-president of the Printing Ink Div. of Interchemical Corp., New York, and former central district manager, has been appointed vice-president in charge of sales. The new central district manager is C. STANLEY JOHNSON of Chicago.

H. STUART DANIELS, formerly vice-president and general sales manager of Union Bag & Paper Corp., now is president of Georgia-Pacific Paper Co., a new subsidiary of Georgia-Pacific Plywood Co.

FRANK MCKEON has been appointed sales representative in the metropolitan New York and Connecticut area for Sun Supply Co.



Joseph Schwartz, the president of Westcott & Thompson, Philadelphia, surrounded by birthday mail and gifts at the Florida hotel where he was recovering from recent illness. Asking the trade press to help him thank well-wishers, he said, "With God's will, and the prayers and wishes of my friends and associates, here I am. I am grateful." Mr. Schwartz got over 600 greetings

EDWARD F. HERRLINGER II has been appointed sales manager of Gummed Products Co., Troy, Ohio, a recently acquired subsidiary of St. Regis Paper Co. He also is secretary and a director of the company.

D. THOMAS KENNEDY has been named to the newly created position of sales promotion manager for Robertson Photo-mechanix, Inc., Chicago, and EDWARD C. STERN now is the advertising manager.

MILTON L. COLTON is the new vice-president and merchandise manager of Bonestell & Co., San Francisco paper supply house.

FRED C. WIKOFF, JR., has succeeded his father as Sinclair & Valentine Co. district manager in the North Carolina, Virginia, Maryland, and District of Columbia sales territory. His father continues as manager of the Baltimore plant.

PAUL E. FISCHER is the new director of sales engineering for the Champlain Co., Bloomfield, N. J. He formerly was chief engineer and a vice-president of E. G. Staude Manufacturing Co.



Paul E. Fischer



Lester M. Reiss

LESTER M. REISS has been appointed vice-president of E. P. Lawson Co., New York. He will continue as eastern sales manager.

ADOLPH F. LEITNER has been elected executive vice-president of Ralph C. Coxhead Corp., New York. The new board chairman is C. WALTER NICHOLS, and JACK J. OPASSER, former general sales manager, now is vice-president in charge of sales.

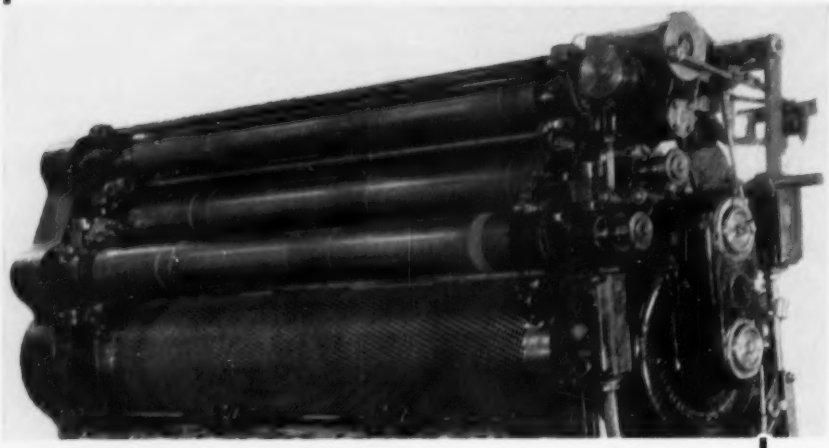
CHESTER H. POPE, president of Pope & Gray, Inc., printing ink company in Clifton, N. J., died Mar. 5. He was active in the printing ink business for many of his 70 years.

JOHN E. ALEXANDER, president and general manager, Nekoosa-Edwards Paper Co., Port Edwards, Wis., was named the "1955 Citizen of the Year" by the Wisconsin Rapids Chamber of Commerce. The award is made annually to recognize outstanding community service.

WILLIAM V. HANSON has resigned from Champion-International Co., Lawrence, Mass., to join Chope-Stevens Paper Co. of Detroit.

ROBERT R. LASHER, a senior salesman for the Alling & Cory Co., which he served for more than 25 of his 53 years in the paper industry, retired Feb. 29.

3 or 4 COLORS *IN ONE RUN ON OLD OR NEW MIEHLES*



One unit makes a 2-color Miehle a 3-color press. A second unit makes it a 4-color machine. Each unit is installed as an integral part of the press, it is complete in itself—giving great flexibility.

Prints 2, 3, or 4 colors on one pass thru press. When using as a four color press printing can be in any combination, first or second color first unit and third or fourth color on second unit.

Proved in plants of leading specialty printers it will cut costs and boost production for you.

Write, wire or phone today for all the details

WESTERN PRINTING MACHINERY CO.

3519 N. SPAULDING AVE., CHICAGO 18, ILL.

wpm Phone: IRving 8-1207

DESIGNERS AND BUILDERS OF SPECIAL PRINTING PRESSES, BOOK PRESSES AND FOLDERS

THE WINNAH! & STILL CHAMPION!



The ORIGINAL 1-STEP WASH-UP

*With the secret weapon!**

Enjoy top performance of YOUR Rollers and Blankets with Wash R228

- IN USE OVER 4 YEARS
- GIVES *VELVETY SURFACE*
- REMOVES GLAZE
- *POWER - PACKED*
- *CUTS WASH-UP AND DOWN-TIME more than 50%*
- *PENETRATES INTO THE PORES*

MAKES COLOR CHANGES • FASTER • EASIER

SAFE! NON-TOXIC!! NON-EXPLOSIVE!!!

* **"THE SECRET WEAPON"....RESILIUM** (exclusive with ANCHOR) restores natural bounce & traction

PACKED: 1 & 5 gal. cans; 30 & 55 gal. drums *Try it on Money-back Guarantee!*

WRITE DEPT. RWI for free literature, "Roller Care"

SYMBOL OF INTEGRITY

ANCHOR CHEMICAL CO., INC.

"SOLUTIONS FOR GRAPHIC ARTS PROBLEMS"

829 BERGEN ST. BROOKLYN 38, N.Y. MAin 2-8006

Are YOU ready . . . . . for '56

The YEAR of DESTINY . . . for the Graphic Arts?

The PRINTED sales-message has come into its own . . . because it's the BEST-PAYING advertising dollar.

More money spent on Direct Mail than on Television.
TWICE as much spent on Direct Mail as on Radio.
$451,000,000 MORE Direct Mail in 1954 than in 1950.
(1955 will reveal STILL more and '56 . . . the sky is the limit)
$1,374,000,000 spent on Direct Mail in '54.

Is it any wonder that in three weeks recently, 181 firms ordered the NEW "Gold-Mine" BAUMFOLDER . . . to get the greatest possible profit in '56 of the most profitable printing . . . naturally, Direct Mail Printing (and it ALL has to be FOLDED . . . and FOLDING is the most profitable of all operations).

It cuts. It scores. It perforates. It pastes.
(Will fold . . paste and trim 6,000 booklets an hour)

Printing is the ONE INDISPENSIBLE INDUSTRY. (Charles Dickens eulogized it as such and every thinking man knows it).

Over twenty thousand firms testify the "Gold-Mine" BAUMFOLDER is the ONE INDISPENSABLE AUTOMATIC in their plant.

It is our pleasure to offer the fabulous NEW MODELS on pay-for-itself-terms . . . and every size priced at a fraction of what you'd expect for the closest-precision-built . . . life-time "Gold-Mines."

This is the HOUR of DECISION. Won't you accept one or more than one NOW, realizing how MUCH it will COST you to try to compete withOUT it, yet costs NOTHING to OWN it, because DAILY AND FOR A LIFE-TIME "it puts money IN thy purse."

RUSSELL ERNEST BAUM, INC.
615 Chestnut St., Phila. (6) Pa.

14 x 20 17½ x 22½ 22 x 28 25 x 38 31 x 46.....60



LEATHER ROLLERS PREVENT "hickey" EYESORES...

Leather Rollers by SIEBOLD

Work Easier · Improve Quality · Save Time

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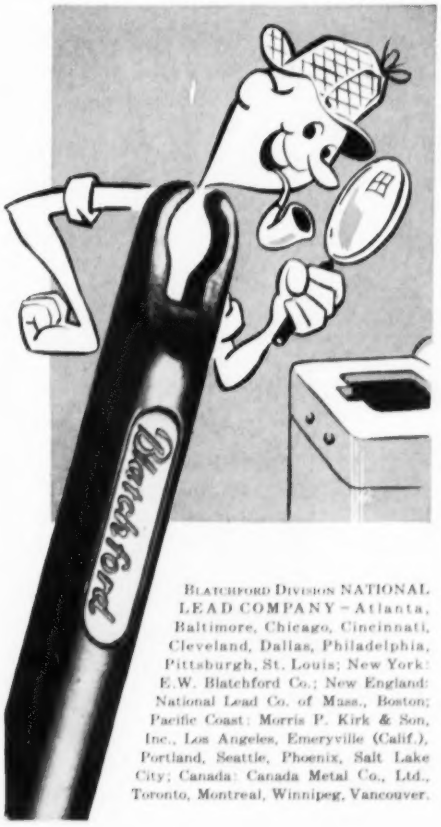
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Blatchford Metal salesman *turns detective*

...tracks down cause of slow melts in Book Plant

I admit I was stumped . . . at first.

For months, melts in this Book Plant's composing machines had been on a slow-down strike, yet metal composition, pot operation, pumps and other apparatus seemed O. K.

So one day on one of my calls, I suggest to the foreman, "Let's walk through again, maybe we'll spot something."

Again it looks like a blank . . . but one operator claims faster melts in mid-morning and mid-afternoon. And when we reach re-melt, only one of the two furnaces is lit.

"Never use that furnace," says the re-melter. "It just won't melt with the other going."

That did it! "It's the gas!" I say. "The town is growing, gas demand rising, pressures dropping. Your plant no longer gets enough BTU's to melt metal fast."

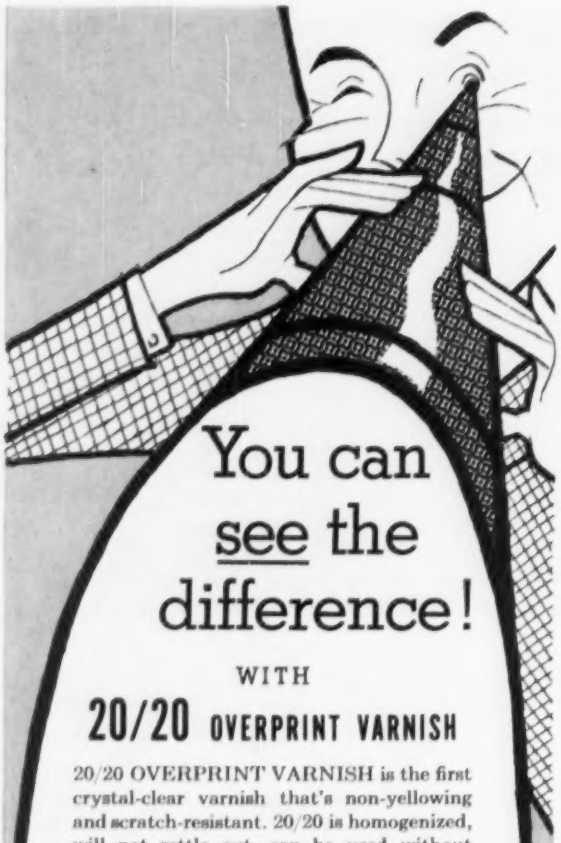
Utility engineers bore me out and in a week the shop was going great guns.

Blatchford service can help you speed work through

With more than a century of experience in the type metal business, Blatchford knows how to lick printer's metal problems. And Blatchford has the necessary resources, including the well-equipped metal laboratories of National Lead. Many times Blatchford's good service is as important as its good metal.

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For Example **200** lbs. old Foundry Metal
or
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Why not look around now -
and put that old metal back into circulation

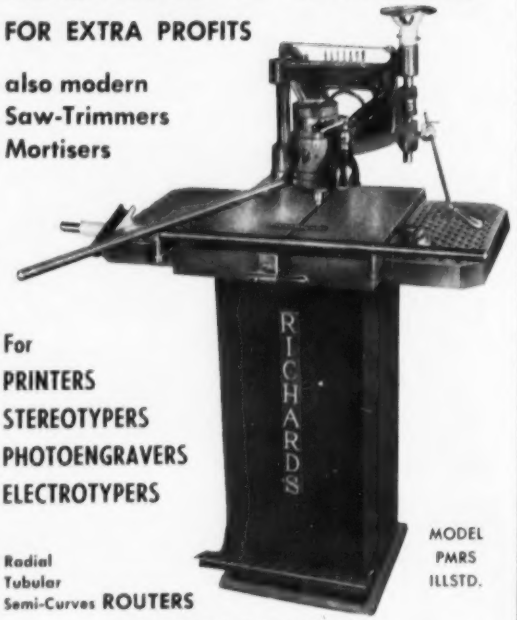
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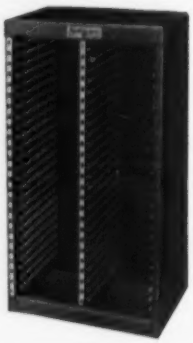
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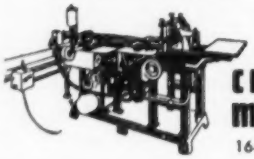
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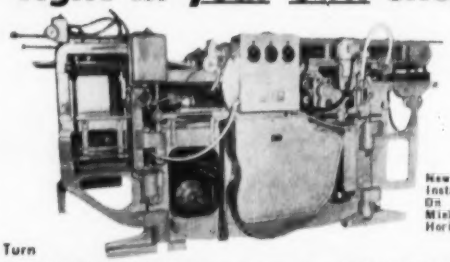
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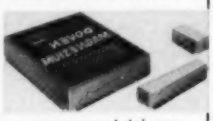
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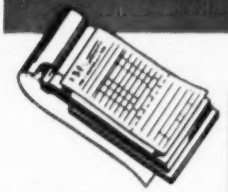
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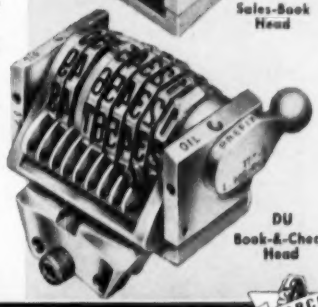
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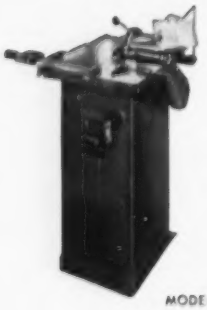


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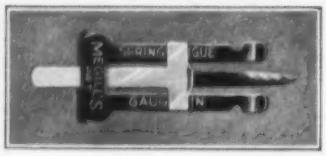
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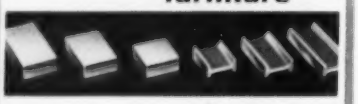


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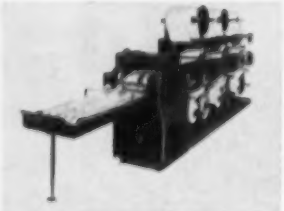
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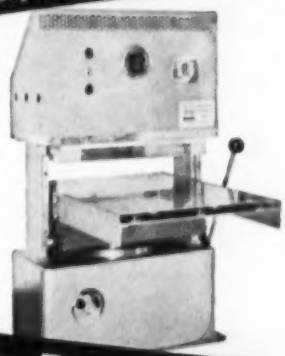
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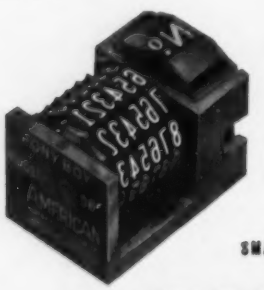
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THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ We are sometimes amazed that so many individuals and companies in the graphic arts industry find it necessary to use so many different expressions as substitutes for the simple word "printing." Why do some companies advertise themselves as printers and lithographers? Isn't lithography a form of printing? Isn't letterpress a form of printing? Gravure? Almost anyone in the graphic arts will be quick to admit that they are. The same reasoning holds true for other methods of placing ink in one form or another on paper—or any other material for that matter. The process is still printing any way you look at it.

All of these terms are confusing to the average layman. He is likely to think that offset lithography is not printing at all, but some other mystical process. He may think gravure is something out of a nearby cemetery.

So why not end all this confusion and refer to all methods in use today as PRINTING? There's no getting around it; that's what they are. As one of our avid readers recently wrote, "There ought to be a law agin it."

★ When one of America's famous publishers was apprenticed to a printer in 1756, he had to sign a paper promising not to gamble, get drunk or marry. He was only seven years old at the time. He lived until he was past 82. Today, he is chiefly remembered as a patron of literature, a historian of printing, and an outstanding patriot. His name was Isaiah Thomas.

★ The American worker in the printing industry turns out twice as much work in a given time as his British counterpart, C. E. Pitman of Sir Isaac Pitman & Sons, Ltd., London, told an English productivity association not long ago. Furthermore, he found the women's output in the printing industry was about the same in both countries.

He was answering a questioner who wanted to know if the higher American output in the industry was due to workers in the United States being more method conscious, to the executives being better trained, or to the employees' fear of being fired.

Mr. Pitman thought that the chief factor was the American's "output mind." He said there was no doubt that the executives were better trained and knew how to handle workers, but the latter were certainly not afraid of losing their jobs. The workers, he added, had "terrific self-confidence" and knew that if they lost one job they could soon get another.

Mr. Pitman's statements will not serve to reassure American printing management, nor will they make them any happier. The chief problem in this country is still how to get and keep better productivity, and therefore have a better profit percentage at the end of the year. American printing management still hasn't licked the problem.

★ Even reasonably good spellers might go down in defeat if asked to write down this sentence from dictation. Try it out on your proofreader:

"A harassed peddler and an embarrassed cobbler sat in a cemetery gnawing a dessicated potato and gazing with unparalleled ecstasy at the symmetry of the lady's ankle."

★ U.S. printers have been so busy observing the 250th anniversary of Benjamin Franklin's birth that they have overlooked the 250th anniversary of John Baskerville's birth in England. Baskerville was also pretty important in the development of various printing processes and types.

Baskerville lived during stirring times in English history. The middle classes were just coming into power, and inventive genius and industry were just getting under way.

Baskerville, a writing master, was financially successful. At the age of 55, he decided to fulfill a long-cherished ambition to produce beautiful books.

Baskerville's Bible has been described as one of the most beautiful examples of printing in the world. He designed his own types and supervised the cutting of the punches, and he insisted upon absolute accuracy in his types and presses.

He made his own inks, and the paper was made to his specifications. He was the first to use hot-pressed paper. The industry is only now beginning to realize the necessity for precision methods, but Baskerville saw the need and applied such methods 200 years ago.

★ If you think some of today's printing processes are fast (newspaper and gravure printing especially), then you'll be bowled over by the Army's giant new electronic brain, now being assembled.

In June, the machine will be put to work keeping track of Army supplies all over the world. Its job will be to record data on more than 200,000 items on hand at Army depots. In minutes, it will give a complete inventory when supplies fall below the safety level.

The machine is sort of an electronic scratch pad. It can remember information indefinitely or recall it in a split second.

An output device prints, *at a rate of 600 lines a second,* inventories, shipping orders and other business correspondence. A question on a certain item in stock can result in a whole printed catalog on the item.

As a sample of the brain's speed, it files on a 10½ inch tape more than 2½ million characters at a recording speed of 80 inches a second. The machine will cost $5,500,000.

★ SOME-PRINTING-JOBS-ARE-LIKE-THAT-TOO-DEPARTMENT: "A camel is an animal that looks like it had been put together by a committee."

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